PAGESETTER

The George Perez Magazine

#11

$12.95

Celebrating the
30th Anniversary
of
THE NEW TEEN
TITANS
®

GEORGE PEREZ
08

FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER
The George Pérez Magazine

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George Pérez

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This issue is devoted to George's work on DC Comics' *The Titans*, and showcases some of his more popular—as well as more obscure—work on those mighty characters.

NEXT ISSUE'S QUESTION:
If a picture is worth a thousand words, we can come up with at least 25, right? For next issue, pick out a hyper-detailed Pérez drawing, and identify 25 obscurities in it... whatever you think might be interesting and noteworthy. *Send responses to TlorenzP@yahoo.com.*

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PACESETTER
The George Perez Magazine
FOR PÉREZ FANS • • BY PÉREZ FANS

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F • R • O • M T • H • E P • U • B • L • I • S • H • E • R

Hi Pérez fans

Welcome to the eleventh issue of *PACESETTER: The George Perez Magazine.* A lot of you out there may be saying to yourself, "I don't remember getting #10!" Well, if you only get *PACESETTER* through Diamond, you didn't get that issue. Let me take you back to the end of 2008. I had most of the material ready to go for #10, when not only did I get laid off from my job, my wife lost her job a couple months after that! Now we both were very blessed in finding work.Not everyone has been as fortunate as we have. What jobs we got then, we were making 70% less than what we were making before. We had just bought our dream home and we were going to do everything we could not to lose it, and to do that we had to sacrifice our savings and our retirement... but we still have our house. Because of all of this, *PACESETTER* unfortunately had to go to the back burner. I just didn't have the time or money to publish it. I really thought the magazine was dead.

That was until Marcus Mébes, really the backbone of this magazine, suggested I try Lulu publishing, an on-demand printing service... the real wave of the future for small press publishing. The way it works is they have the issue on file and as they receive orders they print them and ship them to the customer. They take the money out of customers' orders to cover printing and shipping and what's left goes in my royalty account. No up-front money out of my pocket. Marcus and Lulu saved *PACESETTER.* Another nice thing is that I have been able to make available again all previously out of stock back issue on Lulu.com. If you are interested in ordering any issue simply go to Lulu.com and in the search box type in "PACESETTER" and all issue that are available to order will pop up.

Welcome to probably the last issue available though Diamond. I just can't afford the up-front printing cost, Diamond's cut, the shipping cost… All future issues will only be available though Lulu.com, so if you want to keep getting *PACESETTER,* you'll need to e-mail me and let me know that you want to be on my mailing list.

This is a very special issue! Not only is this ten years of publishing this great magazine—wow, time flies when we're having fun!—this issue also celebrates the thirtieth anniversary of the *New Teen Titans.* We really have an all star line-up of contributors. The reason this issue is available through Diamond is because of the great Pérez fan Eric Sellers. Not only did he really line up most of the material for the issue, he is also fronting up-front printing cost. He has really done a bang-up job on this issue, and I really can't thank him enough. The one thing he asked of me was to donate all proceeds to the Wounded Warrior Project, so for every copy sold the money will go to that cause. So Pérez fans, band together and support a great cause.

Well gang, that's all I have for now. I need material for next issue, the "no theme" issue. I need art, articles, trivia, and more. For more details, e-mail at TLorenzp@yahoo.com. Thanks for all the support for the last ten years.

Best Wishes!
Tony Lorenz
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Wesley Chapel, Florida 33543

THE WOUNDED WARRIOR PROJECT: A WORTHY CAUSE

Hello Everyone,

I'm Eric Sellers. I have been associated with *Pacesetter, the George Pérez Magazine* for a little over eight years, since winning the "Name the Magazine" contest back in September 2002 when it was still *The George Pérez Newsletter.*

I have written articles and provided artwork over the years, but with this issue I asked the publisher, Tony Lorenz, to let me help out a little more and in return donate all funds to the Wounded Warrior Project.

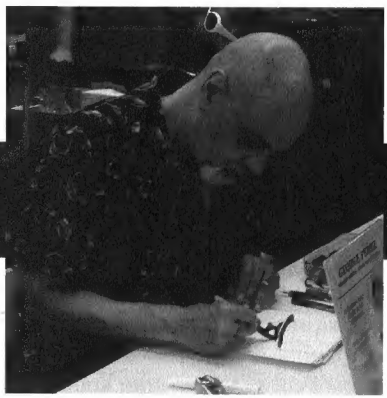
Information about them can be found on their website. www.woundedwarriorproject.org. It's an organization that is close to my heart. I come from a military family who has served for over fifty years in the Armed Services and I'm still serving in the Air Force Reserves.

I thought it was only fitting that a magazine whose motto is "A Magazine *for* Pérez fans *by* Pérez fans" could help and donate to a worthy charity that helps *real* heroes. In a world overrun with superheroes in comics, movies and so on, sometimes the real life heroes can get overlooked.

Throughout his career, Mr. George Pérez has been known to help worthy causes. I think it would make him feel proud that his fans have the same wonderful and giving spirit that he does. Mr. Pérez has provided years of entertainment to the world and he is definitely the inspiration here.

As mentioned earlier, all money raised from the issue will be going to the Wounded Warrior Project. I would like thank the publisher, Tony Lorenz, for getting behind the idea for the issue and fully backing me; also, editor Marcus Mébes for his support and feedback. I would also like to thank the long list of contributors—both professionals and fans alike—who helped with this issue. THANKS, EVERYONE! It shows the power of the comics community to unite behind a worthy cause.

I hope this tribute to the New Teen Titans' 30th Anniversary brings you enjoyment and that you always remember the real life heroes who put their lives on the line everyday and the sacrifices they make for freedom.



George Pérez doing what he does best: drawing and benefitting a worthy cause. Photo by Eric Sellers, 2010.

INTERVIEW WITH PHIL JIMENEZ

by Bill Walko

Phil Jimenez moved to New York City to attend college at the School of Visual Arts. He began working at DC Comics when he was 21; his first published work was four pages in the 1991 miniseries War of the Gods. *Phil is well-known for his work as writer/artist on* Wonder Woman, *main penciller of the 2005-2006 event* Infinite Crisis, *and his collaborations with writer Grant Morrison on* New X-Men *and* The Invisibles.

BW: When did you first discover the *New Teen Titans*? And why do you think it made such an impact among fans and future creators?

PJ: I first discovered the *New Teen Titans* when I was thirteen, in junior high school. A kid named Eric Teasley was a super-hero comic book fan and noticed that I could draw. I was always scribbling in notebooks instead of doing pre-algebra, and both things have certainly shaped my life! He asked me to copy several characters from comic books he was reading, including *Uncanny X-Men*. He was also a *New Teen Titans* fan, and the first copy of that book I ever read was issue #12, "Clash of the Titans," which focused on Wonder Girl, the Amazons of Paradise Island, and the Titans of Myth. I was hooked from that moment, and Wonder Girl, Starfire, and Raven became my instant favorites (I was already a Wonder Woman fan, which helped).

I think it made an impact on creators (certainly of my age, at least), because at the time, there was very little like it. Certainly very little so well drawn and plotted; and almost nothing so consistently entertaining for so long. (I do give props to *Uncanny X-Men* though, for similar influences and for similar reasons.) To quote Ru Paul's "Drag Race," the charisma, uniqueness, nerve, and obvious talent showcased into those first few issues of *New Teen Titans* shaped a certain generation of comic readers forever.

BW: When asked about favorite moments in *New Teen Titans*, most creators and fans will cite things like "The Judas Contract" and "Who Is Donna Troy?" But for many hardcore fans, it's also a lot of the smaller moments. Which smaller moments really stuck with you during that classic run?

PJ: I think my favorite moments were subtle ones; not scenes so much as the characters' behavior and body language in scenes. What Marv and George did in those little moments was define these characters for generations to come, in such an important way that the characters read as "false" when they're not portrayed in similar ways. Wonder Girl's job as a photographer, Changeling's facial expressions, Cyborg and Nightwing's fighting styles—it's the attention to these little "moments" that affect me just as much as the plots themselves.

BW: How do you think the *New Teen Titans* influenced your art, and later, your writing?

PJ: Well, as anyone who knows my work

Titans Together! In 2005, Jimenez depicted the 80s-era team for the cover of TwoMorrow's Titans Companion *(2005).*

can clear see, George Pérez remains the defining influence on my way of telling and breaking down stories on a page. I don't think any other artist has so deeply affected my sense of design and pace. And, of course, there are certain characters I will always draw like Pérez because of that influence (*a la* Starfire and Raven), because he established such a distinct look and body language for them.

I actually think George's *Wonder Woman* run had more of an influence on my writing; however, if I took anything from *New Teen Titans*, it's a certain amount of patience, and a deep understanding, thanks to Marv and George, about how those characters work.

BW: How does it feel to add and expand the worlds created by Marv Wolfman and George Pérez? And how has your approach evolved since you first started on *Team Titans* and *New Titans* in the early 90s? Do you still channel those characters through that classic lens of *New Teen Titans*?

PJ: Well, if you think about it, Marv and George were adding to worlds created before them; that's what all of us in this business do. We continue to add to and expand upon a universe created by our forebears and hopefully we'll leave something as wonderful in our wake. I do know my approach to the characters I play with is always shaped by where they are *now*; love it or hate it, I have to understand that these characters go through adventures that I'm privy to and a part of, and ones that I am not. I believe I should honor the creators that have come before me as well as the investment, both emotional and financial, of the readers. So while I might approach these characters using the material from *New Teen Titans* as my base, I also have to understand that the characters are not the same ones I grew up with. Heck, twenty-some odd years have passed. I have to move forward, and so do these characters.

BW: Your early work is very influenced by George Pérez, but over the years, your style has evolved quite a bit. One thing you still share in common is a desire to render each character distinctive. So, originally, your art was largely George's take on the characters. But now, you draw some characters with a look that a slightly distinctive from George's. How do you model and render these classic characters? And how have they evolved with your art style?

PJ: I find it interesting that people always tell me about the way my art was influenced by George, and how it's changed, but they don't seem to mention how his work has changed and evolved over the years as well! It certainly doesn't look the way it did twenty years ago (and that's probably a good thing!). We always need to grow and evolve or we become stagnant as artists.

LIKE HELL IT DOES, FANG-FACE!
B-BATTALION?!? WH-WHAT ARE YOU DOING HERE?
PROVIDIN' YER LITTLE PICKER-UPPER, YOU STUPID JERK.
WHO THE HELL'S BLOOD D'YA THINK YOU WUZ SIPPIN'?

Who th' cheese? It's Battalion and Kole, rendered by Phil Jimenez, from Team Titans *#12.*

Donna Troy, as only Phil Jimenez draws her, for Upper Deck Entertainment's VS. System card.

Over the years, as I've experimented and become exposed to so many different artists and so many different kinds of art, I've incorporated those influences and continue to see them change my work, making it quite distinct from George's (although, I'd argue, it's long been distinct—no one can imitate a master like George!). One of the most important things that makes me approach the characters differently is the time in which I'm working; it's now 2010, and I think I would draw the Titans, and most other characters, in clothing and with stylistic embellishments that reflect the modern sensibilities of today's comic consumers and media landscape. For example, I don't think I would design a villain that looked like a 1983 villain (I hope not, anyway). I think being keenly aware of the art and pop culture world around me has helped make my work distinctive, and it's certainly helped evolve my style!

BW: The fans really appreciate your love for the characters, and that comes across in

both story and art. Whether it's a flashback panel that perfectly recreates a George Pérez camping scene. Or a reference to Donna and Kory's love of Häagen-Dazs. Do you see those things a little love letters to the longtime fans? And even, to Marv and George?

PJ: More than anything, I see them as character traits. And the way to build characters over a long haul is to play them consistently. If they like something or hate something; get along with some other character or don't; if they stand or fight a particular way, dress a particular way, eat a particular kind of food—it's my job to maintain that kind of consistency and respect it because I believe it enhances these characters and makes them more "real." If nothing else, it makes it seem like those of us behind the scenes *care*, and that we are aware of these little character bits, and that we treat them with the care fans would.

That said, people do change and grow, and characters can, too. But, if we're going to change a long time "habit" or "trait" of a character, especially ones like those George and Marv shepherded in with such care, then we should be careful about and handle it in a respectful, sensical way!

BW: Having worked on the Titans characters through the years, do you feel an added pressure when working on those childhood favorites?

PJ: I'm not sure I feel any sort of added pressure to work on those characters. The thing is, I like those characters (most of them, anyway) and working on them is a real pleasure for me (when they're being written in ways I respond to, anyway). So when I work on those characters, it's a real treat. I'm not sure when I'll get the chance to work on them again, but if I ever do, I hope I can tell stories that enhance them and make them more appealing, not less, than they were when Marv and George worked on them. I always felt Tempest was a character I gave quite a bit to, and one that was evolved nicely from his Marv and George days, and before.

BW: How do you balance your personal affinity to the characters when creating new stories?

PJ: As mentioned, I try to honor what's come before me with what makes sense with these characters. That said, I've discovered, especially recently, that the characters don't always dictate their own stories. Often, those decisions are made editorially to meet the demands of a larger story involving them. I find this unfortunate, because characters are forced to behave in ways I don't instinctually believe they would, and sometimes to their detriment.

That said, no matter what my feelings of "ownership," I'm always reminded, especially now, that they're not my characters. They're DC's, and they can do whatever they'd like with them!

BW: As a body of work, what do you think Marv and George's *New Teen Titans* left as a legacy?

PJ: They were two of a handful of creators whose work on a particular set of characters influenced an entire generation of creators and consumers. They *defined* characters in a way that still has yet to change. And I have a job and a career and a pretty extraordinary life because of their work. In that way, their legacy is that of dream fulfillers. They changed my life with their work and made it infinitely better, especially George. How many of us can say we've done that?

INTERVIEW WITH JAY FAERBER

by Eric Sellers

Jay Faerber got his start writing comic books at Marvel and DC Comics in the late 1990s, where he worked on such series as The Titans, New Warriors, Generation X, *and others. In 2001, he launched his first creator-owned series,* Noble Causes, *which has gone on to garner much critical acclaim.*

Since then, Faerber has carved out a niche for himself as a creator of independent comic books such as Dodge's Bullets, Firebirds, Venture, *and* Dynamo 5. *Faerber currently writes the series* Noble Causes *and* Dynamo 5, *as well as the mini-series* Gemini. *For more information on Jay Faerber, go to www.jayfaerber.com.*

ES: How did you discover the *New Teen Titans* comic book?

JF: I'd been aware of the Teen Titans from the old 60s cartoon that I caught in a reruns a few times. Before that, I knew the DC heroes from the various *Super-Friends* shows, and I knew Robin from the Adam West *Batman* show. I always liked Robin, and wished he had more to do on those shows. My prayers were answered when I picked up *New Teen Titans* (first series) #25 at the local newstand. It was the middle of a story arc, but all I cared about was here was Robin, and he was leading his own team of heroes who were all totally cool and kind of grown up. I just loved it, and was on the lookout for more issues every time I hit a newstand or, later, a comic book shop.

ES: What was it about *New Teen TItans* that made it your favorite?

JF: Well, I had a built-in affinity for the characters because of all the time I spent watching the cartoons and the Adam West *Batman*, but I just liked how fully-realized the Titans' world was. Each character had their own little supporting cast, some had jobs (or were in school), and each issue was jam-packed with material: action, sub-plots, character arcs, the works.

At the time I thought I wanted to be an artist, and I was just in love with George Pérez's stuff. His work was a huge part of why I fell in love with that book, in particular. My friend and I would just marvel at how detailed George's cities were, in particular. He does such awesome, detailed cityscapes. Of course, the characters and stuff were great, too, but I distinctly remember my friend and I holding every other artist to George's standard, and in particularly saying stuff like, "That almost looks like a Pérez city" (which was, of course, the highest compliment).

ES: How did you feel sharing a credit box with the legendary team of Wolfman and Pérez in issue #25 of *The Titans*?

JF: It was very, very cool. That entire issue, getting to work with various Titans creators from past runs, was a huge thrill. And of course, Marv and George were the highlight.

ES: Did the *New Teen Titans* influence you to become a comic book writer in anyway?

JF: Sure. Like I was saying earlier, I loved how each character had his or her own life. They didn't exist solely to be on the team. Vic had his grandparents and Sarah Simms. Gar had that horrible relationship with his

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step-father and the endless tutors. Donna had Terry Long and her photography career. Now contrast that with team books of today. Nothing even comes close. Members of super-hero teams exist solely within that team. So in my own work, particularly *Dynamo 5* (my super-hero team from Image Comics), I've tried to make sure to give each character a life outside the team. And I gotta say, it's much harder than it looks!

ES: Have you ever met Marv Wolfman or George Pérez?

JF: I never met Marv, but I spoke to him by phone during the planning of *Titans* #25. He was great. Very willing to be accommodating to the story we were trying to tell. And I've never really met George. The closest I came was at a convention years ago, when I was leaving the stage after a panel and he was entering the stage to take part in one. We were both in the middle of other conversations, so I didn't approach him. But I remember thinking, "Damn, that's George Pérez!"

ES: What was your favorite character in *New Teen Titans*?

JF: Probably Dick Grayson, but it's a very tough call. Like I said, I was a Robin fan from way back, so I guess that makes him my favorite. I like that he was, physically, the weakest member of the team, but that never stopped him from contributing. And I like that Marv and George really got him out from under the shadow of Batman. When you think about it, Batman hardly had any role in the Dick's life back then. Contrast that to now, where Dick has kinda backslid under Batman's shadow again.

ES: What was your favorite issue of *New Teen Titans*?

JF: I can't pinpoint a single issue, but I'd say the whole Judas Contract arc was the highlight for me. It's one of the greatest story arcs in super-hero comics, ever, simply because it was so unexpected. And I really admire how Marv and George never backed away from their story. They could've redeemed Terra, but they drove it home and had her die as she lived: a really messed up girl. I remember having a hell of a time tracking down the Annual that served as the arc's conclusion. This was before there were any comic book shops in my area, so I scoured newstands and pharmacies for weeks until I found the Annual. It was like my Holy Grail. So that probably contributes to why I loved that story arc so much. I had to work for it!

ES: Are there any new projects you are working on that you would like to share with us?

JF: I'm focusing most of my comic book energy right now on *Dynamo 5*, my super-hero team from Image Comics. There were twenty-five issues in the first run of the book, which are collected in four trade paperbacks. And we've re-launched on June 23rd as a five-issue mini-series called *Dynamo 5: Sins of the Father*. If you're a Titans fan, I think *Dynamo 5* would be up your alley.

GEORGE PÉREZ: AN ARTIST'S ARTIST

An Appreciation

by Joe Prado

Joe Prado began his comic career working in the Brazilian Market of comics, starting with the mini-series U.F.O Team, *written by Marcelo Cassaro (of Image's* Victory *fame). Over the years Joe has worked in virtually every graphic medium conceivable, from comics to editorial illustration, from advertising to graphic design and from fantasy illustration to teaching fine arts. In 2004, Joe had his first break in the US Comics Market sharing the penciling duties with Ivan Reis on* Action Comics *for DC Comics. Since then, Joe has been working on some of the most popular titles in comics today, such as* Superman, Teen Titans, Birds of Prey, *and on the much acclaimed* Rann/Thanagar War *series. Joe worked on the mega-popular* Blackest Night *miniseries and is currently working on* Brightest Day.

Joe's eye for detail is most evident on his spectacular covers which can be seen on the many issues of Red Sonja *and* Battlestar Galactica *for Dynamite! Comics. His most recent work is a one-shot called* Green Lantern/Sinestro Corps *as well as* Checkmate *and* Black Canary, *and a 2-part story of* Witchblade *for Top Cow.*

Joe hails from São Paulo, Brazil.

My first contact with George's art was way back in the early 80s, when I was around seven to eight years old. For me, was a Brazilian issue of *Heróis da TV* (a kind of digest format book with tons of series running on it) with one of the chapters of the Korvac Saga from *The Avengers*. I was mesmerized by the detail of his work, and how each character looked unique.

After that, I got the chance to read his *Uncanny X-Men* Annual featuring Arkon (also on a smaller and digest format). It was really strange for me because I've always been a huge Byrne fan, and what George did on that Annual was unbelivable for me! With that book he got a huge fan! A real follower of his work.

Next was another Brazilian series called *Heróis Em Ação* featuring again tons of series, and among them George and Marv's *New Teen Titans*! That got me totally hooked! And I enjoyed so much the stories that I went after the American editions, and

discovered that they were made in a bigger size, where we could better see the art and all its details! Luckily I had the chance to follow the original series, starting with the return of Trigon. Back on the 80s it was really hard to get those issues here in Brazil! If I'm not mistaken, the first chapter was inked by George himself, and *again*, I was mesmerized by the tiny, tiny details he put on every single panel!

I was about ten to eleven around that time, and it was the first time that I started to look at George's artwork with "different eyes"—I started to study his art. And because of that I decided that I really wanted to be a comic book artist! I discovered how to use perspective because of George's pages... which was really funny because I traced one of his pages, and discovered that there was a structure to all backgrounds, on the buildings, cars, and so forth.

That changed my life. Totally! I decided to really be a comic book artist, despite all efforts on my parents' part to prevent me from doing that! Ha ha!

Needless to say I became a huge fan of *The New Teen Titans*, right? I got all the issues that George worked on up 'til today! Always when I look for inspiration I flip through the books he did.

Years and years later, I went to my first San Diego ComiCon in 2004, and I finally met George. It was a great moment for me, because it was Ivan Reis, Marc Campos and me drawing at the DC booth, and then a big thundering, but gentle, voice came from above saying: "Well, you gentlemen are too good at drawing. I think I'm gonna leave now." It was George, always nice and calm. He talked to us, gave us a bunch of authographs, and then left. And that was a moment that I'll cherish forever.

INTERVIEW WITH MARV WOLFMAN

by Eric Sellers

Marv Wolfman is a prolific of comic books, video games, movies, television, animation, children's books, theme park shows and rides, novels, and internet animation. "I started writing because of my love for comics, so it's great fun to realize that so many of my characters have been turned into movies, TV, toys and animation. Fact is, I've been told that I've created more characters that have been adapted into movies, TV and animation than any other comics writer with the exception of Stan Lee."

The New Teen Titans, *which he co-created with George Pérez back in 1980, has been a major hit on the Cartoon Network for five seasons. Having written the title for sixteen years, he returns to the beloved team with this winter's* Games *graphic novel.*

ES: Back in 1980, what made you want to pitch the idea to relaunch a *New Teen Titans* series?

MW: The one thing I asked for when I moved over to DC was not to be put on team-up books (I had been writing *Marvel Two-In-One* for a while and hated that kind of book), so I was immediately assigned to both *Brave and the Bold* and *World's Finest*, both team-up books. I needed to get off. I managed to get onto *Superman* pretty quickly and then decided to create my next title. I had liked the Titans and had written some back in the first run and thought it might be a good idea to bring them back but do it in a brand-new way.

ES: What made you want to approach George Pérez with the idea to have him draw the series?

MW: George and I worked together at Marvel and his work was excellent. I happened to see him in the halls of Marvel one day when I was visiting and mentioned I was going to redo the *Teen Titans* and asked if he'd like to draw it. He said he really wanted to do *Justice League of America* but would do *Titans* if he could do that one, too. I could not have imagined any better co-creator than George as his work was not only brilliant but collaborating with him made the book something incredibly special.

ES: Do you have a favorite characters that you created during your tenure on the series?

MW: Probably Raven and Deathstroke. Raven because her background is so rich and powerful. Deathstroke because he worked from the moment I came up with him; he was a complete character.

ES: Is there a favorite storyline or issue that holds a special place in your heart?

MW: "Who is Donna Troy?" for obvious reasons. "The Judas Contract" because we

The New Teen Titans: Games *is due out in 2011... just in time for the series' 30th anniversary.*

were able to play with reader expectations and surprise them completely, "Shades of Gray" because it pushed the boundaries of what could be done, "A Day in the Life" because it showed the characters were more important than the fights, and "A Pretty Girl Is Like a Malady" because I thought it was a dynamite story.

ES: *The New Teen Titans* had a wonderful supporting cast. What made you, Len Wein and George decide to have those characters play such pivotal roles in the series?

MW: George and I controlled that book. We lived near each other and plotted it at a restaurant near us, and the office never saw it until we were finished, so I have to say it was George and I who made those decisions. We did it because if you're going to make the characters feel realm you needed to make their supporting cast feel real as well. Also, since *Fantastic Four* was our role model (or at least mine) I wanted to flesh out the supporting characters as they did, only up to date which, for us, was twenty years after the *Fantastic Four* was created.

ES: *The New Teen Titans* has influenced a generation of writers and artists in and out of the comic book field. What do you think it was about the series that made it a landmark series in comic book history?

MW: I think it was a strong series about characters reacting in as close to a real way as could be done back then. I think the characters were all interesting with solid back-stories and had great stories you could tell about them. I think George and I were clicking and in synch with each other and made the book compelling. But ultimately it was about a lot of great characters most of whom felt very fresh.

ES: Would you ever consider teaming up with George again and trying to strike lightning in the bottle with a new version of the Titans?

MW: I love working with George both creatively and personally, and would love to do more stories with him—I've got one in mind that would be incredibly cool—but I don't think either of us really would want to do the Titans as a full time series again. I can see specials and such but not a full commitment. On the other hand I'd love to explore some of the characters we created and wouldn't mind doing a series that was only about Cyborg, Raven and Starfire.

Line art for the cover of New Teen Titans Archives Volume 1

The New Titans *#130 was Marv's final issue in the ongoing series... but by far not his last foray into the world and characters he created.*

INTERVIEW WITH DAN JURGENS

by Marcus Mébes

Jurgens' first professional comic work was for DC Comics on Warlord #63. He was hired due to a recommendation of Warlord-series creator Mike Grell who was deeply impressed by Jurgens' work after being shown his private portfolio at a convention. He is best known for creating Booster Gold, and for his lengthy runs on the titles Adventures of Superman *and* Superman *(vol. 2), particularly during The Death of Superman storyline. He has been the artist on* Warlord, Legion of Super-Heroes, Green Arrow, *and* Hyperion; *writer of* Aquaman, Thor, *and* Lara Croft: Tomb Raider*; and both writer and artist of* Booster Gold, Flash Gordon, Superman, Justice League, Zero Hour, Teen Titans, Captain America *and more!*

MM: When working on the 1996 *Teen Titans* series, you wrote as well as drew; after which George inked. Did you do complete, tight pencils, or page breakdowns? How had George's inking affected your art? As a story-telling medium, the art in comics is just as important—if not moreso in some cases—as the writing. How did George Pérez affect the storytelling of the issues he worked on?

DJ: I did very tight layouts for George. The difference between pencils and layouts can be elusive at times, depending on the artist in question. Some guys doing layouts will draw a quick circle, write "cow" in the middle and expect the inker to fill it out. Some guys do full pencils with every line in perfect detail, others do them with room for lots of interpretation.

I gave George layouts that had every bit of detail and information he needed to finish them off. He did beautiful work.

As for the way he influenced the work, it was more on a subconscious rather than conscious level. If you know George is going to be looking at your work and then actually inking it—you don't phone it in.

The other impact George had on the work is that he brought a style of line work that was consistent with some of the best stuff he had done years earlier. It helped bridge the eras.

MM: Do you have any favorite characters from your series or previous ones? Were there any characters or elements that you were hoping to use had the series continued?

DJ: From my own series, Risk and Argent. I like both the names and personalities and think they both have a future if they were ever developed further. Prysm could work as well but would need some retooling.

Of course, Risk would have to survive first. Between the efforts to maim and kill him, or other characters I created like Booster and Agent Liberty, it sometimes seems like writers are gunning for me! There used to be sort of a code against killing characters developed by another writer who had no pertinent interest in those characters, but that seems to have been tossed aside.

MM: The first Titans/Legion crossover was done by you. Such a milestone achievement must be a feather in your hat! I personally enjoyed seeing the characters from both teams interact. Were you familiar with the Legionnaires, or did you have to do any

Argent, Prysm, Joto, Atom and Risk strike a pose in this promotional image from 1996. Pencils by Dan Jurgens, Inks by George Pérez.

research? Your dynamic artwork really carried the panoramic scope of the series, and I was especially pleased to have it end with one of my favorites, Argent. Any thoughts on the series?

DJ: Years earlier, both the Titans and Legion had gone to sort of a "hardcover/softcover" publishing plan where the two main books were given better paper stock and production qualities for the direct only market. A year later, those books were reprinted for the newsstand.

But the newsstand edition got new material for that first year and I drew the Legion during that time. In addition to that, I had always been a huge LSH fan so was

quite pleased to get the chance to team them up. We had a lot of fun working on that.

MM: Does DC editorial consult with character creators when a situation comes up like this: Toni Monetti was originally named "Moretti" in the *Titans Beat* promo... and was changed to Monetti. Now, on the *Titans: Villains For Hire Series*, there's a character named Moretti. What gives? Why the name change? There couldn't possibly have been plans for the Moretti character back then, could there?

DJ: Seems to me that if we go back to the original name snafu that it was nothing more than a typo that none of us caught. As for what's happening now, I have no idea.

MM: Going back beyond your 1996 series, can you let us know how you discovered the Titans? Was it the Wolfman/Pérez series? Many fans (of which I hope creators are, too) can identify their first issue of a beloved series. Can you?

DJ: I first discovered the Titans during their original run in the 60s. I remember trading something (don't remember what!) to get issue 7 from a friend, which was the first Mad Mod story. The first one I remember buying was #13, which was a beautiful take-off on Dickens' *Christmas Carol*. I liked the characters and thought Nick Cardy was tremendous.

Years later I was happy to pick up the Wolfman/Pérez launch.

Speaking of the old "hardcover/softcover" plan, I also was involved with the Titans, though just for one issue. Just after DC launched the baxter paper, upgrade version of the series, George left and I stepped in to draw issue 6.

There was a scene that featured a ticker tape parade in New York City and I remember Marv's description to this day. He described the scene and added, "With so much detail it will make George Pérez jealous."

As if I—or anyone else—could possibly do that.

I gave the issue my best effort but looking back at it would probably say that I was a bit intimidated trying to fill George's shoes.

MM: You obviously have an affinity for the Titans, as evidenced by your treatment of the characters. Is there any hope that we might see your name in the credits of anything related to the current (or, perhaps, future) series?

DJ: Sorry, but no plans at present. I'm totally wrapped up with other stuff!

The final panel of New Teen Titans *#6 (1985). Pencils by Dan Jurgens, inks by Romeo Tanghal.*

INTERVIEW WITH ROMEO TANGHAL

by Eric Sellers

Romeo Tanghal was born and raised in the Philippines. A self-taught artist, he started doing comics illustrations after graduating in high school. While in the Philippines, Romeo worked with various local publications. In 1976, he moved to the U.S.A. in 1976. When he presented his portfolio to DC Comics, he was able to start work immediately, doing short stories for House of Mystery, House of Secrets, *and* Weird War Tales. *Subsequently, he was able to work on* Super Friends, Scalphunter, Gravedigger, *and then the* New Teen Titans *with George Pérez. He inked the book for nearly eight years, after which he worked on* Green Lantern. *His career in comics lasted for a quarter of a century, until he decided to slow down. More recently, he is back and pursuing his dream of publishing his very own book.* Sariling Atin Komiks *is his first creation. To see his work, go to www.romeotanghalsr.com.*

ES: How did your get you start in the comics field?

RT: I came to America as an immigrant from the Philippines in 1976 with the dream to become a comic book illustrator. I went to DC Comics at their office in Rockefeller Plaza in NYC and applied to the late Joe Orlando who was then the Editor in chief. During that time, short stories were popular and artists were in demand, so I got my break easily. Joe tested me on pencilling and inking and advised me to concentrate in inking instead because I'm fast. Being fast and no FedEx during those days, I was forced to commute from New Jersey to New York almost every other day. People thought I was a regular employee of DC. It was fun during those days, when they allowed artists to hang around and work in a room while waiting for vouchers or their next assignments... and Joe was always around chatting with us.

ES: How did you get the assignment as the *New Teen Titans* inker?

RT: When Marv Wolfman and George Pérez went to DC to do the *New Teen Titans*, they were looking for an inker and Joe suggested me, but the team was somewhat hesitant because I was inking *Super Friends* and *Horror Stories*. There was nobody available or willing to take the challenge of inking George's pencils so I got the first issue, but only temporarily. That's when Joe and the late Vince Colleta talked me into it. Their words are still indelibly written in my brain: "Do your best, Kid... we know you can do it."

ES: Did you feel like you were a part of something special, or an instant classic, when you were on the series?

RT: Working on George's pencils inspired me so much and the first thing that came up to me was: "This is great! I have my first break on a super-hero series and the pencils are awesome! This is the kind of artwork I would buy and keep... and now just being handed to me to fondle, study and work on for a handsome pay? This must be my luckiest day!"

And so it started... my days of impatiently waiting for George's pencils and marveling at every page. My concern

was not about the circulation of the book but to study and learn. I didn't even know the book was hitting the ceiling on sales, I was even wondering what was all this about some comics convention invitation that was all paid for? And why do I have to sign autographs? I am no Elvis Presley! And some collectors even calling us "gods?" So now, what is this royalty pay that's coming soon? Geeeesh! It was kinda weird, but I loved it!

ES: Did you have a favorite issue or panel that you inked?
RT: I can't remember the issues or panels that I really admired best. I do have one or two for sure but George was getting better every issue... It's safer to say I liked them all!

ES: Was there a difference in inking the regular newsstand paper compared to the Baxter paper issues? With higher printing standards, did you have to use even finer detail?
RT: Inking the regular pages never changed. It was the big step in changing the printing papers that matters. The newsprint papers were the best up until the Baxter paper was introduced. As you can see now that the back issues are being reprinted in trade paperbacks, there's a big difference. I never thought that the *New Teen Titans* would look that good in Baxter. And of course the digital colors helped a lot too!

ES: Was there a particular character that you liked inking on the series?
RT: My favorite is Starfire. I liked to work on her... so beautiful, and her hair is so challenging to ink. I compared my work to other artists and I think mine is better.

ES: How long did it take you to ink a page of the *New Teen Titans*?
RT: It depended on how intricate or busy the issue was. But usually, I finished the whole issue in less than a week... without sacrificing the artwork. But I also noticed that I could ink George's pages easier than those other substitute pencillers. Oh, by the way, I also loved José Luis Garcia Lopez's penciling of the *New Teen Titans.* Another super talented artist! I'm still keeping some of his pages!

ES: How was the overall experience of *New Teen Titans*?
RT: Overall, the experience with the *New Teen Titans* was the best part of my career as a comic book artist. For one thing, I was lucky to have met Joe Orlando, Vince Colleta, Paul Levitz and those editors and writers that gave

me the break to prove myself... and guided me to where I should be. There's the saying: "Only in America this could happen to those who believed in their dreams." I dreamed, I tried my best, I succeeded!

ES: Does it feel like it was thirty years ago that you started on *New Teen Titans* and were involved in an amazing part of comic book history?

RT: Was it thirty years ago? Oh my, how time flies unnoticed! Maybe it's because, when I stopped doing inking jobs, I switched to improving my pencilling, and have been sketching since. I cannot be complacent with what I've learned, and I know I could still show to the world that I also can do fantastic sketches! Visit my blog: http://romeotanghalsrcollectionofsketches.blogspot.com/

ES: Are there any current or upcoming projects that you are working on that you would like to share?

RT: I just finished inking *Milesstone Forever* for DC Comics and it was pencilled by Mark Bright.

The early '80s were golden for the New Teen Titans, as shown in this 1982 image from Marv, George, and Romeo.

THE NEW TEEN TITANS CHECKLIST

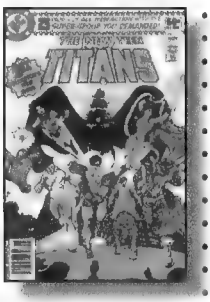
(CA)=Cover pencils & inks • (CP)=Cover pencils • (CI)=Cover inks
(A)=Pencils & Inks • (IP)=Interior Pencils • (II)=Interior Inks
(W)=Writer • (Pl)=Plot • (Co-Pl)=Co Plot • (Int)=Interview
(PU)=Pin-ups • (Rep)=Reprint art

APPAREL

- Pittsburgh Comicon 2005 - Teen Titans T-Shirt
- Teen Titans anti drug tee-shirt (1983)
- Teen Titans Painter's Cap (1984)

COMICS

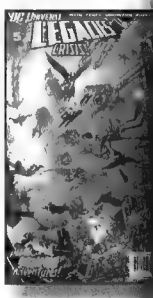
- Batman and other Classics #1 (1989, A, 4pg rep)
- Batman & the Outsiders #5 (CP)
- Best of DC #18 (CP)
- Best of DC #22 (CA)
- Best of DC #23 (rep; CP, IP)
- Best of DC #35 (rep; IA)
- Best of DC #61 (rep; IP)
- Best of DC #69 (rep; IP)
- The Brave and the Bold #8 (Jan 2008)
- The Brave and the Bold #10 (Apr 2008)
- The Brave and the Bold Vol 2: The Book of Destiny (Aug 2008)Hardcover
- The Brave and the Bold Vol 2: The Book of Destiny (Trade Paperback) (Aug 2009)
- DC Universe Legacies #5 (CA, IP)
- DC Universe Legacies #6 (CA,IP)
- DC Comics Presents #26 (CP, IP)
- DC Sampler #1 (IA)
- DC Sampler #2 (IA)
- DC Special: Return of Donna Troy #1 (CI, II)
- DC Special: Return of Donna Troy #2 (CI, II)
- DC Special: Return of Donna Troy #3 (CI, II)
- DC Special: Return of Donna Troy #4 (CI, II)
- Deathstroke, the Terminator 10 (II)
- Deathstroke, the Terminator 11 (II)
- Elson's Presents DC Super Heroes #3 (rep; IP)
- Legends of the DC Universe 80 Page Giant #1 (PL)
- New Teen Titans #1 (CP, IP)
- New Teen Titans #2 (CA, IP)
- New Teen Titans #3 (CA, IP)
- New Teen Titans #4 (CA, IP)
- New Teen Titans #5 (CA)
- New Teen Titans #6 (CA, IP)
- New Teen Titans #7 (CA, IP)
- New Teen Titans #8 (CA, IP)
- New Teen Titans #9 (CA, IP)
- New Teen Titans #10 (CA, IP)
- New Teen Titans #11 (CA, IP)
- New Teen Titans #12 (CA, IP)
- New Teen Titans #13 (CA, IP)
- New Teen Titans #14 (CA, IP)
- New Teen Titans #15 (CA, IP)
- New Teen Titans #16 (CA, IP)
- New Teen Titans #17 (CA, IP)
- New Teen Titans #18 (CA, IP)



- New Teen Titans #19 (CA, IP)
- New Teen Titans #20 (CA, IP)
- New Teen Titans #21 (CA, IP)
- New Teen Titans #22 (CA, IP)
- New Teen Titans #23 (CP, IP)
- New Teen Titans #24 (CA, IP)
- New Teen Titans #25 (CA, IP)
- New Teen Titans #26 (CA, PL, IP)
- New Teen Titans #27 (CA, IP)
- New Teen Titans #28 (CA, IP)
- New Teen Titans #29 (CA, IP)
- New Teen Titans #30 (CA, IP)
- New Teen Titans #31 (CA, IP)
- New Teen Titans #32 (CA, IP)
- New Teen Titans #33 (CA, IP)
- New Teen Titans #34 (CA, IP)
- New Teen Titans #35 (CA)
- New Teen Titans #36 (CA)
- New Teen Titans #37 (CA, IP)
- New Teen Titans #38 (CA, PL, IA)
- New Teen Titans #39 (CA, IA)
- New Teen Titans #40 (CA, IA)
- New Teen Titans Annual #1 (CA, IP)
- New Teen Titans Annual #2 (CA, IP)
- Millennium Edition: The New Teen Titans #1 (CP, IP)
- Teen Titans Drug #1 (CP, IP)
- Teen Titans Drug #1 (Keebler Promotion) (CP, IP)
- New Teen Titans Drug #2 NSDA (back; CP)
- New Teen Titans Drug #3 IBM (back; CP)
- New Teen Titans Drug Benefit issue #1 (same as other different cover price)
- New Teen Titans Drug Benefit issue #2 (same as other different cover price)
- New Teen Titans: Games Ashcan #1 (PL, CA, IA)
- New Teen Titans #1 (CA, IA)
- New Teen Titans #2 (CA, IA)
- New Teen Titans #3 (CA, IP)
- New Teen Titans #4 (CA, IP)
- New Teen Titans #5 (CA, IP)
- New Teen Titans #6 (CA, PL)
- New Teen Titans #7 (CA)
- New Teen Titans #19 (CA)
- New Teen Titans #20 (CA)
- New Teen Titans #21 (CA)
- New Teen Titans #22 (CA)
- New Teen Titans #23 (CA)
- New Teen Titans #43 (CA)
- New Teen Titans #47 (IA)
- New Teen Titans Annual #4 (CA)

previously "The New Teen Titans" (Vol. 2)

- New Titans 50 (CA, PL, IA)



- New Titans 51 (CA, PL, IP)
- New Titans 52 (CA, PL, IP)
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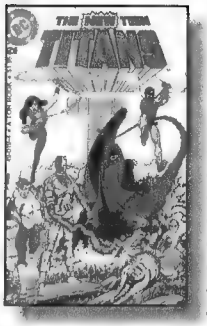
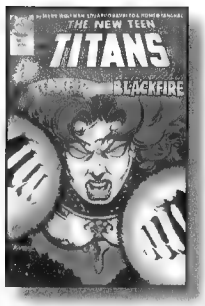
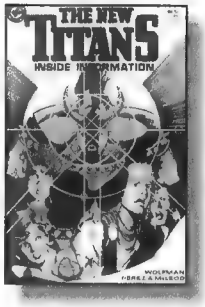
- New Titans 56 (CA, PL)
- New Titans 57 (CA, PL, IP)
- New Titans 58 (CI, PL, IP)
- New Titans 59 (CI, PL, IP)
- New Titans 60 (CA, PL, IP)
- New Titans 61 (CA, PL, IP)
- New Titans 62 (CI)
- New Titans 63 (CI)
- New Titans 64 (CI)
- New Titans 65 (CI)
- New Titans 66 (CI, PL)
- New Titans 67 (CI, PL)
- New Titans 130 (CA)
- New Teen Titans Annual 5 (CI)
- Official New Teen Titans Index #3 (rep; IA)
- Official New Teen Titans Index #4 (rep; IA)
- Official New Teen Titans Index #5 (rep; IA)
- Secret Origins Annual 3 (CA, SC, II)
- Showcase #11 (CA)
- Superman #116 (Vol 2)(A,rep)
- Tales of the Teen Titans #41 (CA, IP)
- Tales of the Teen Titans #42 (CA, IA)
- Tales of the Teen Titans #43 (CA, IP)
- Tales of the Teen Titans #44 (CA, IP)
- Tales of the Teen Titans #44 (Reprint) (rep; CA, IP)
- Tales of the Teen Titans #45 (CA, IP)
- Tales of the Teen Titans #46 (CA, IP)
- Tales of the Teen Titans #47 (CA, IP)
- Tales of the Teen Titans #48 (CA, IP)
- Tales of the Teen Titans #49 (CA)
- Tales of the Teen Titans #50
- Tales of the Teen Titans #51 (CA)
- Tales of the Teen Titans #52 (CP)
- Tales of the Teen Titans #53 (CP)
- Tales of the Teen Titans #59 (IP)
- Tales of the Teen Titans #60 (IA)
- Tales of the Teen Titans #61 (IA)
- Tales of the Teen Titans #62 (IP)
- Tales of the Teen Titans #63 (IP)
- Tales of the Teen Titans #64 (IP)
- Tales of the Teen Titans #67 (CA)
- Tales of the Teen Titans #89 (CI)
- Tales of the Teen Titans Annual #3 (CA, I
- Tales/New Teen Titans: Cyborg 1 (CA, IA)
- Tales/New Teen Titans: Raven 2 (CA, IA)
- Tales/New Teen Titans: Changling 3 (CA, IA)
- Tales/New Teen Titans: Starfire 4 (CA, IA)
- Team Titans: Terra 1 (II)
- Team Titans: Nightrider 1 (II)
- Team Titans #7 (II)
- Teen Titans/Outsiders Secret Files 2005 (IA)
- Titans Beat (CI, II)
- Teen Titans 1 (CI, II)
- Teen Titans 2 (CI, II)
- Teen Titans 3 (CI, II)



- Teen Titans 4 (CI, II)
- Teen Titans 5 (CI, II)
- Teen Titans 6 (CI, II)
- Teen Titans 7 (CI, II)
- Teen Titans 8 (CI, II)
- Teen Titans 9 (CI, II)
- Teen Titans 10 (CI, II)
- Teen Titans 11 (CI, II)
- Teen Titans 12 (CI, II)
- Teen Titans 13 (CI, II)
- Teen Titans 14 (CI, II)
- Teen Titans 15 (CI, II)
- Teen Titans Spotlight #1 (CA)
- Teen Titans Spotlight #17 (CI)
- Teen Titans Spotlight #19 (CA)
- The Titans 25 (IA)
- Who's Who 2 (CA, IA)
- Who's Who 3 (CP, IA)
- Who's Who 4 (CP, IA)
- Who's Who 5 (CP, IA)
- Who's Who 8 (IA)
- Who's Who 9 (IA)
- Who's Who 10 (IA)
- Who's Who 11 (IA)
- Who's Who 12 (IA)
- Who's Who 13 (CA, IA)
- Who's Who 17 (CA, IA)
- Who's Who 18 (CP, II)
- Who's Who 19 (IA)
- Who's Who 22 (IA)
- Who's Who 23 (IA)
- Who's Who 24 (IA)
- Who's Who 26 (IA)
- Who's Who Update '88 2 (IA)
- Who's Who 4 (CA, IA)1990





DVD

- Creators Chronicles Vol 1 (2007)
- Creators Chonicles Vol 2 (2007)
- Modern Masters vol 2
- Teen Titans: Divide and Conquer DVD
- Teen Titans: Switched DVD

COLLECTIONS AND BOOKS

- Focus on George Pérez (1985)
- Modern Masters #2: George Perez (CA, IA)
- New Teen Titans Archives Vol. 1 (CA, IA)
- New Teen Titans Archives Vol. 2 (rep; CP, IA)
- New Teen Titans Archives Vol. 2 (Dynamic Forces) (rep, signed; CP, IA)
- New Teen Titan Archives Vol 3
- New Teen Titans Archives Vol 4
- New Teen Titans: The Judas Contract TP (1989) (CA, IA)
- New Teen Titans: The Judas Contract TP (2003) (CP, IA)
- New Teen Titans (Tor Book) (rep; CA, IP)
- New Teen Titans: Terra Incognito (CA,P, Rep)
- New Teen Titans: Who Is Donna Troy? (CA, IP)
- Big, Big Overstreet Comic Book Price Guide #35

(Spiral Bound) (CA; int)
- Overstreet Comic Book Price Guide #35 (Random House Edition) (CA; int)
- Pérez Archives #1 (deluxe) (CA, IA)
- Pérez Archives #1 (regular) (CA, IA)
- Pérez Archives #1 (hardcover) (CA, IA)
- Teen Titans: Games GN (CA, IA)
- Titans Companion 1 (IA)
- Titans Companion 2 (IA)
- Teen Titans/Outsiders : The Death and Return of Donna Troy (I,Rep)
- Teen Titans: The Terror of Trigon TP (IA; Rep
- Teen Titans: Titans of Tomorrow (A, Rep)
- George Perez On His Work And Career (Talking with Graphic Novelists) (Sep 2007)
- George Pérez - Storyteller: The First 30 Years Hc (2007)
- George Pérez - Storyteller: The First 30 Years Hc (Signed) (2007)
- George Perez: The Best Of All Worlds (2007)

CONVENTIONS AND MISC..
- Atlanta Fantasy Fair 1989 Program Book (CA)
- George Pérez Portfolio (1990)
- Heroes Convention Brochure (1982)
- Heroes Convention Program (1982, CA)
- Heroes Convention Program (1984, A)
- Heroes Convention Program 1996 (CA)
- Leprecon 1985 Program Book (CA)
- New Teen Titans Anti Drug Teachers Kit(1983)
- New Teen Titans Pin
- New Teen Titans Spotlight Advertising (1986)
- New Teen Titans "Starfire's Revenge" Display
- San Diego Comic Con Program 1983
- Teen Titans #2 1996 San Diego Expo Preview
- The Orlando Sentinel (29 Mar 99) (CA, Int)
- TITANS TALK #6 (Jan 1984)
- Titan Talk #8(1984)
- Titan Talk #14(1985)
- Titan Talk #30(1988)
- TITANS TALK #50 (1986)
- TITANS TALK #60 (1990)

MAGAZINES AND FANZINES
- Amazing Heroes #2 (CA)
- Amazing Heroes #50 (CA)
- Amazing Heroes #133 (Int)
- Amazing Heroes #135 (CA; Int)
- Amazing Heroes #156 (CA; Int)
- Best of Amazing Heroes #1 (CA)
- Comic Shop News #935 (int; CI)
- Comic Times #3 (int; CA)
- Comics Collector #3 (Spring 84) (int)
- Comics Feature #19 (int; CA)
- Comics Feature #34
- Comics Feature Super Heroes #1
- Comics Journal #79 (int)
- Comics Journal #80 (int)
- Comics Interview #3 (IA)
- Comics Interview #50 (CA, IA; int)
- Comics Interview: JLA-Avengers Special Edition (CA; int, rep #6)
- Comics Interview: Cosmic Crossover (CA, IA; rep #6, #26, #50, and #94) 1992
- George Pérez Newsletter #1 (CA
- New Issue Club Express 107 (IP)
- New Issue Club Express 117 (CA)
- Pacesetter, the George Pérez Magazine #4
- Pacesetter, the George Pérez Magazine #5
- Previews vol 6, #6 (CI)
- Rough Stuff #1 (rep; IP)
- Wizard: The Comics Magazine #60
- Wizard: The Comics Magazine #136 (int; news)
- Wizard: The Comics Magazine #175 (article)

POSTERS

DC Wall Calendar 1986 (IA)
- New Teen Titans/Outsiders Team-Up Poster (Promo) (1983)
- New Teen Titans Poster (1982)
- New Teen Titans #1 Promo Poster
- New Teen Titans Drug Poster (1983)
- New Teen Titans #30 Poster (Promo) (1983)
- New Teen Titans #1, Vol. 2 Poster (1984)
- Teen Titans Poster (1996)
- Ulitimate Titans Team Poster (1999)

TOYS

BANDAI
- Battling Machines Robin 3.5" Figure
- Battling Machines Cyborg 3.5" Figure
- Battling Machines Beast Boy 3.5" Figure
- Starfire Thunderbull Starfire 3.5" Figure
- Raven X-Cycle 3.5" Figure
- Vehicle With 3.5" Robin
- Vehicle With 3.5" Cyborg Figure
- Robin 5" Figure
- Cyborg 5" Figure
- Shape - Shifting Beast Boy 5" Figure
- Robin Bobblehead
- Teen Titans Weapons: Robin
- Teen Titans 3.5" 2-Pack: Robin & Beast Boy
- Teen Titans 3.5" 2-Pack: Robin & Starfire
- Teen Titans 3.5" 2-Pack: Cyborg & Raven
- Teen Titans 3.5" 2-Pack: Cyborg Vs Puppet King
- Teen Titans 3.5" 2-Pack: Robin & Lightning
- Teen Titans 3.5" 2-Pack: Robin Vs Slade
- Teen Titans Command Center: Robin & Slade
- Teen Titans Command Center: Raven & Beast Boy
- Teen Titans Command Center: Starfire & Cyborg
- Teen Titans T-Sub with Aqualad
- Teen Titans Tower
- Teen Titans 1.5" Set One

- Teen Titans 1.5" Set Two
- Teen Titans 1.5" Set Three
- Teen Titans 1.5" Set Four
- Robin Communicator
- Cyborg's Arm Cannon Blaster

DC DIRECT TOYS
- Starfire Action Figure
- Kid Flash Action Figure
- Raven Action Figure
- Cyborg Action Figure
- Classic Teen Titans Box Set
- DC Heroes Metal Set: The New Teen Titans and Adversaries #9502
- Teen Titans PVC Set
- Robin Maquette
- Starfire Maquette
- Raven Maquette
- Cyborg Maquette
- Beast Boy Maquette
- First Appearance Series #3: Nightwing
- TOON TUMBLER: NEW TEEN TITANS [Nov 2010]
- HEROCLIX: CRISIS #7: JERICHO (Feb 2008)
- HEROCLIX: CRISIS: NIGHTWING & STARFIRE (Feb 2008)
- HEROCLIX: CRISIS: NIGHTWING (Feb 2008)
- HEROCLIX: TROIA (Jul 2003)
- HEROCLIX: STARFIRE (Jul 2003)
- HEROCLIX: DEATHSTROKE (Jul 2003)
- HEROCLIX: NIGHTWING (2003)
- HEROCLIX: CHANGELING (2003)
- HEROCLIX: CRISIS: JUDAS CONTRACT (Event Dial) (Feb 2008)

SUPER POWER TOYS
- Cyborg

TRADING GARDS, GAMING ETC...

- Super Amigos: Sangre (Brother Blood)
- Super Amigos: Cyborg
- Super Amigos: Chica Maravilla (Wonder Girl)
- DC Card Game - Brother Blood
- DC Card Game - Changeling
- DC Card Game - Cyborg
- DC Card Game - Jericho
- DC Card Game - Nightwing
- DC Card Game - Raven
- DC Card Game - Starfire
- DC Card Game - Trigon
- DC Card Game - Wonder Girl
- DC Heroes Role Playing Module #215: Fire and Ice (CA)
- DC Heroes Role Playing Game #252: New Titans Sourcebook (CA
- DC Heroes Role Playing Game: A Titan, Nevermore (CA)
- DC Heroes metal figure set (1985)

INTERVIEW WITH PAUL LEVITZ

by Jeff Streeter

Paul Levitz has worked for the company for over thirty-five years in a wide variety of roles. Along with publisher Jenette Kahn and managing editor Dick Giordano, Levitz was responsible for hiring such writers as Marv Wolfman, John Byrne and Alan Moore, artists such as George Pérez and Keith Giffen, and editor Karen Berger, who contributed to the 1980s revitalization of the company's line of comic book heroes.

JS: Marv Wolfman and George Perez had both been doing work at Marvel prior to working together on the *New Teen Titans*. Realizing that every book DC publishes is done so with the thought that it will resonate with the fans, did the folks at DC have any idea that the *New Teen Titans* would be as successful as it ended up being?

PL: Len had enormous confidence in *New Teen Titans*. Jenette was reluctant to okay it, not on the basis of either Marv or George, but on her reaction to the prior run of the title which ended early in her time at DC.

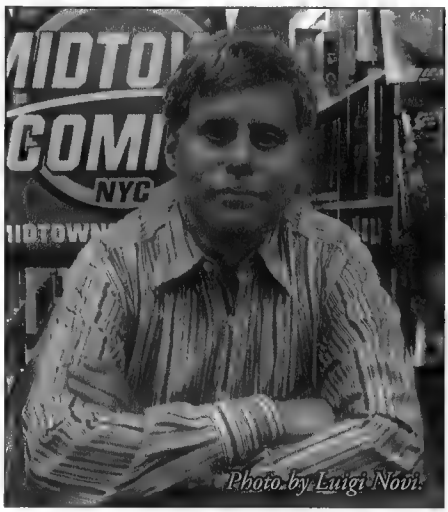


Photo by Luigi Novi.

JS: When was the first time you saw George Pérez's artwork?

PL: I first saw George's work in Jim Glenn's fanzine. Jim was a Brooklyn fan, and a friend, and his "network" of fan friends seemed to extend out through his high school, which was a Catholic school, to George's similar school up in the Bronx.

JS: When was your first experience with Marv Wolfman?

PL: I met Marv when he was an assistant editor at DC, working with Joe Kubert. He was very generous with his time and help to me, as I worked on my fanzines. We've stayed close ever since.

JS: *The New Teen Titans* has influenced a generation of writers and artists in and out of the comic book field. What do you think it was about the series that has made it a landmark series in comic book history?

PL: In many ways, I think it was the most human of the books that succeeded in that first wave of the comic shop customers becoming the dominant audience. Both *Legion of Super-Heroes* and *X-Men* had characters with more fantastic powers, and more set apart from humanity. Even Starfire had a very human part to her life, and Cyborg certainly wanted to regain his.

JS: *The New Teen Titans*, like the *Legion of Super-Heroes*, became a very popular teen super-hero comic with a vast supporting

cast. Did the *New Teen Titans* influence any of your stories or characters in *Legion* or vice versa?

PL: Everything influences everything.

JS: Do you have a favorite character from the *New Teen Titans* series?

PL: Much as I enjoyed them, I came to Marv and George's *Teen Titans* as a working professional, kinda past the point where I could relax and have "favorite" characters as I did when I was a kid.

JS: Is there a particular storyline from the *New Teen Titans* that stuck with you for whatever reason?

PL: "A Day In The Life"—just textbook worthy simple and beautiful.

JS: *The Legion of Super-Heroes* often have time-traveling storylines. Do you ever foresee your team having an adventure with the *New Teen Titans*?

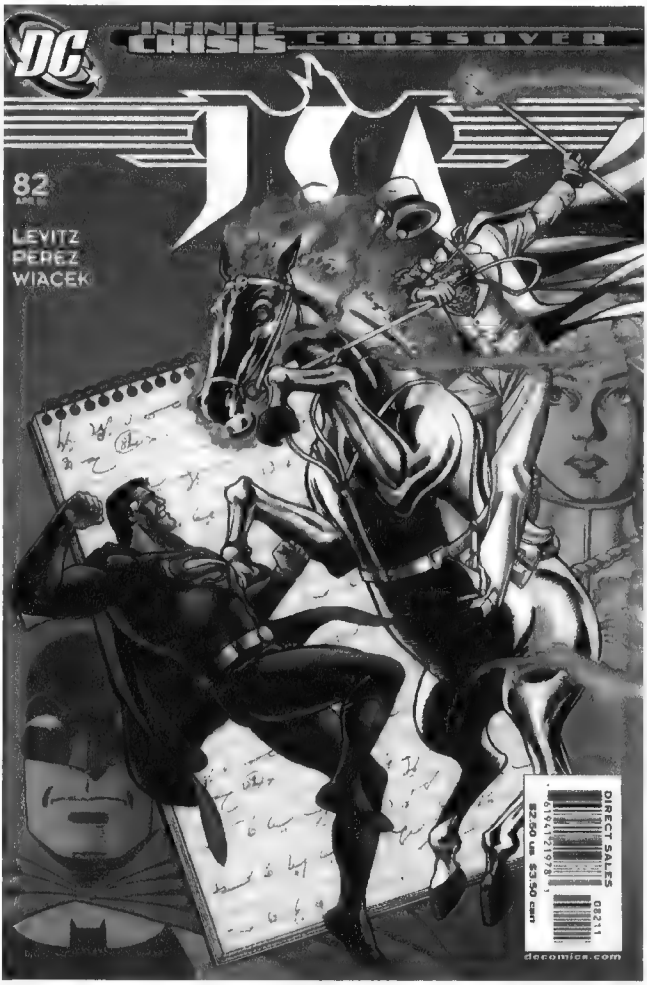
PL: Probably should have done it then...not much point now.

JS: The fans are incredibly excited to have a talent like Yildiray Cinar on the *Legion of Super-Heroes*. His work is fantastic! George Pérez did an amazing job with the characters in *Legion of Three Worlds*. Do you think Mr. Pérez will have any involvement (fill-in artist, storyline, back-up feature, one-shot) with your *Legion*?

PL: George's talked about doing a Legion story with me someday. We'll see.

JS: Is there anything about the *Legion* series or any other upcoming project you'd like to share with our readers?

PL: Hope you're checking it out, and if you are, thanks!



DRAWING INSPIRATION FOR TV'S *TEEN TITANS*

by Bill Walko

Fighting for truth, justice and the last piece of pizza, the *Teen Titans* animated series debuted on Cartoon Network on Saturday, July 19, 2003. A new generation of superheroes came to life as Robin led Cyborg, Beast Boy, Starfire and Raven in this all-new, high-adventure series based on the popular DC Comic Book Series. Teen Titans was produced by Warner Bros. Animation under the guidance of Emmy Award-winner Glen Murakami. The series ran for 65 episodes from 2003-2006.

The show was largely inspired by the classic *New Teen Titans* comic book, so successfully launched by Marv Wolfman and George Pérez in 1980. Throughout the course of the series, *Teen Titans* offered its own interpretations of such classic stories as the Judas Contract, the Starfire/Blackfire Space Saga, the Terror of Trigon, and much, much more.

The Wolfman/Pérez Titans in toon form, courtesy of Cartoon Network's Teen Titans *Style Guide.*

As Senior Vice President of Original Animation for Cartoon Network, Sam Register is responsible for overseeing the development and production of new animated programming for the 24-hour cable service. When Sam first assumed his role at Cartoon Network, *Teen Titans* became a priority for him. "I was a huge fan of the Wolfman/Pérez Titans," Register admitted, "and when my job was moved to development the first project I wanted to do—before I did anything in my new development role—was to see if the Teen Titans were available. I was still living in New York at the time so I called Paul Levitz and I went over to DC Comics. I asked him about Teen Titans and he said it was available and that was it."

Appealing to a younger audience, Register developed a tone that was lighter and bouncier than the Wolfman/Pérez Titans. But the success is also attributable to the characters Marv and George helped build. Register recalled the night the show premiered at San Diego Comic-Con. "I got to meet George for the first time and it was excellent because I got to watch Marv and George watching the *Teen Titans* and they were just thrilled watching it together... watching their creation on TV. And I was thrilled to see these guys thrilled. And there was a lot of mutual admiration going on that night."

Producer Glen Murakami, also a huge

fan of the Wolfman/Pérez Titans, brought a unique manga sensibility to the series. But he also strived to stay true to the characters. "I think we're the Cliff's Notes version of the comics," Murakami summarized. "So we tried to take the best of the Wolfman and Pérez stuff and just distill it down into twenty minutes. I think a lot of people don't realize that comics and animation are really apples and oranges. It would be really, really complicated to animate something like Pérez's Cyborg design. Just the detail and the complexity and subtley of it. You kind of just have to take the best parts of it. I think I used all the elements of the character's costumes. I was just trying to strip it all down."

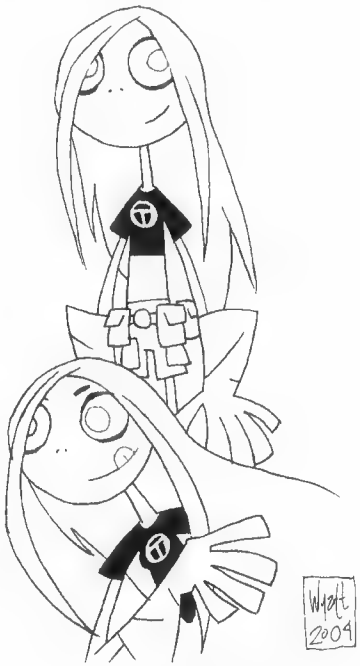
The complex comic book storylines also needed to be pared down. This was evident in the two episodes which featured Blackfire. "I was glad that we did Blackfire," Murakami admits, "And I thought it was funny to do it in that kind of *I Dream Of Jeannie/Bewitched* way. I thought it was cool to do that with the characters. And again, it's like, how do we take this big dramatic Blackfire story arc—how do we do that and distill it all down into one episode? And I think we did it. I think you get it: You instantly understand their relationship. I think we held true to the character—but we just crammed it all into twenty-two minutes [laughs]."

When asked about the influence of George Pérez, Murakami was not shy in praising the legendary artist. Murakami was quick to confess, "I don't know that I need to say any more geeky, gushing things about George [laughs]. [...] I am a comic fan. I wonder if people realize that. [*New Teen*] *Titans* is a comic I grew up reading—and Pérez was one of the guys I wanted to be like."

Story Editor David Slack was brought in after Murakami began to work on the series. Slack wasn't a comic book fan growing up, but he used the Wolfman/Pérez issues as a basic blueprint. "One of the reasons they brought me on is that I'm not a comic book guy," Slack confessed, "So I dug into a huge stack of the stuff that George [Pérez] and Marv [Wolfman] had done—all of which is entertaining and brilliant. Really cool to look at and really revolutionary."

Fellow Story Editor Amy Wolfram, also unfamiliar with comic books, saw the great potential in the characters Marv and George built. "I think we were given a gift," the writer explained. "We had five characters that were very different from each other. And that has given us a lot to play with and a lot of places to grow. The two girls aren't the same. The three boys aren't the same. Each of them has their own thing and their own issues. We draw a lot from that."

The second season featured perhaps the greatest *New Teen Titans* story of all time:



Sketches of the conflicted Terra, from character designer Derrick Wyatt.

"The Judas Contract." The animated series had quite a challenge in translating Terra, a teenage psychopath who utterly betrays the team and kills herself in a mountain of self-inflicted debris. But Register and Murakami rose to the challenge. Register recalled, "We chose that because of all the Wolfman/Pérez stories, that was probably the best story that they did. It was sort of their uber-story. It was one I remembered as a kid. And from day one, when they greenlit the show, me and Glen always knew we wanted to do Terra."

Team Titans! The Teen Titans *animated team interacts with fans at San Diego Comic-Con in 2005. Left to right: Story Editor David Slack, Producer Glen Murakami, and Story Editor Amy Wolfram.*

The animated Terra was developed as a more conflicted, sympathetic character. Register was aware of the challenges. "There was some issues with how bad we could make Terra—and how we end it," he noted. "Obviously, it comes to a pretty sad end in the comics." Although it varied from its source material, the show kept the emotional essence of the story intact. "It was a very simple story about betrayal," observed Register. "And you didn't have to change too much to make the idea of betrayal work for the show."

Glen Murakami talked about how their Terra needed to be a bit different for the series they had created. He explains, "I think we made the character more conflicted within herself. I think that worked a little better for us, and made more sense when we dramatically revealed the betrayal. I didn't want the character to be as messed up as she was in the comics. The comics version was just really, really evil. Our Terra is just more conflicted. In comics, you have more time to play things out. So we had some limitations there. I think our story is just different. Not so much better or worse, but just different. I think we did keep the essence of the story."

David Slack agreed. In preparing for the second season, he read "The Judas Contrac "cover to cover, multiple times," as he recalled. "That's the first thing I do when I'm going to work on something Marv [Wolfman] has done [in the comic book series]. I dig in deep and really look at the way they had done it. "The Judas Contract" stuff is so well done and so interesting. It was a joy researching that. So we looked at that, and Glen and I made the choice to have one writer work consistently on the whole arc. And Amy [Wolfram] had done such a good job on her episodes in season one—plus, since it was a female character we wanted a female perspective."

Slack adds, "So Amy went and read 'The Judas Contract' and Glen reread it. Then we sat down and talked... what were some of the things we can use from it, what were some things we wanted to change, who was our Terra versus theirs. We were more interested in showing things from Terra's point of view a little bit more. That sometimes people can do very bad things, but not be a completely bad person. That was where we thought our story was—and that opened it up to tell to a six year old audience. Because some of the Terra/Slade relationship stuff in "The Judas Contract" is a little too hot for TV

we used what George and Marv had done as huge, huge stepping stones. I've said this before at conventions: We're standing on the shoulders of giants here. We couldn't ask for better source material than the stuff that Marv and George created."

The third season brought on Brother Blood, whom Murakami found difficult to adapt. "We wanted to do Brother Blood—but we couldn't do Brother Blood as a cult leader who hangs out in a pool of blood," Murakami lamented. "So we made Brother Blood more flamboyant. He craves the spotlight. He likes being a super-villain, whereas Slade is a loner who keeps to himself. I felt as the character went on, we became more like Dracula. That kind of worked for me. He became a very difficult character to figure out. [...]We weren't trying to water down the character. So maybe it didn't quite work. I didn't feel I had a great handle on who Brother Blood was."

Glen Murakami's original character sketches of Raven.

"We weren't even sure we'd get to use that name," David Slack recalled, also finding Blood problematic. "I think what was important that we kept was that he was the leader of a cult. We kept that role and drew inspiration from cult leaders we read about. They seem to be very charming people. From that, we gave him this sort of 'power of temptation'—this ability to control people's perceptions. And the power of persuasion. We didn't get too deep into the character from the comics, because so much of it was so outside of what we'd be able to do. He's definitely one where we've strayed more."

The fourth season featured a prolonged story arc with Raven and Trigon, a loose adaption of "The Terror of Trigon," originally printed in *New Teen Titans* (second series) #1-5 in 1984. "I'll tell you the biggest problem with Trigon..." Murakami confessed. "He's too powerful. Here's a character who's like Satan and he comes to earth. Well, what's he going to do? Why doesn't he just level everything? On some levels, it just doesn't make sense. So, what can you do storytelling-wise? I like that arc, but it's frustrating from a story-telling aspect."

"It was tricky to do someone like Trigon correctly," David Slack concurred. "He's omniscient. So it makes it hard to write a fight or a plot when you have a character that is supposed to know everything. It was very difficult in constructing stories. But in adapting the actual character, there was so many good things in the original source material. Marv Wolfman and George Pérez just gave us so much to work with."

David Slack remembered the original intentions to tackle the classic storyline, "That story—'The Terror of Trigon'—which has just been reissued in trade paperback—for my money, it's the best story that Marv and George did. Incredible artwork, a really, really interesting story... smart and emotional. Plus, Raven was a favorite character among a number of fans—and we like her. We had done a Robin arc, a Beast

Boy/Terra arc, a Cyborg arc—and Starfire had some incredible standalone episodes. It seemed like it was Raven's turn. We had also set up a little bit with Trigon in the first season."

Fellow Story Editor Rob Hoegee was also impressed with the strong visuals of George Pérez. He remarked, "For me, the artwork had a big impact. Storywise, there were some things we just couldn't use, like the whole Lilith angle. And Arella's involvement in the comic book story was more meaningful. But the artwork was really inspirational. The Titans Tower as this rock-throne that Trigon sits on… the city laid waste… the negative versions of the Titans themselves… All those powerful visual images were very useful to capture in animated form."

Slack agreed, "We all read those original comics and there's a lot to draw from there. A lot of those images just stay in your head—there's just incredible imagery in that story from George Pérez. [...] Definitely, all of those images demanded to be in the story. I think to some extent, by not using those images, you just aren't doing the story. And then there's Glen and our directors, who had a huge role in bringing those image to life in animated form."

Season five brought in a host of new characters, including the Doom Patrol, Kid Flash, Jericho, Gnarrk, Kole, Argent, Pantha, Killowat, Bushido and Red Star. The Teen Titans teamed up with teenaged heroes from around the globe to defeat the Brotherhood of Evil. Murakami enjoyed developing the characters further in the fifth season. "It's like, when the Titans defeated Trigon, they graduated. When they started out, they weren't quite super-heroes. But after Trigon, they proved themselves as heroes. So we wanted to take them into a bigger world and face a problem that was big."

Season five also afforded the animated crew an opportunity to tackle the group's origin story. The episode, "Go!" was largely an adaption of *New Teen Titans* (first series) #1. "All season long we slowly were pulling our characters apart," Rob Hoegee noted, "So it made total sense to have an episode where it shows them all coming together for the first time." That episode featured—among other iconic Titans moments—the classic Starfire-Robin kiss, immortalized in *New Teen Titans* (first series) #2.

"Go!" also featured a sneaky cameo appearance by Marv Wolfman and George Pérez themselves. During one of the early battles between Robin and Starfire, a rooftop reveals George and Marv among the crowd, with Pérez wearing one of his trademark Hawaiian shirts. (It should be noted, George and Marv also appeared as monks, with classic Titans' artist Nick Cardy, in the season five episode, "Hide and Seek.") Marv commented on his blog, "During one of the early battles between Robin and Starfire they pan up to a rooftop and two of the people there are George and me. George is the huge bearded guy in the Hawaiian shirt (George in real life is not that Samoan looking) and I'm the skinny guy next to him. (In real life I am anything but anorexic.)"

At the finish of five successful seasons, the crew created a cartoon that would introduce the Wolfman/Pérez New Teen Titans to a whole new generation of fans. Amy Wolfram fondly recalled meeting some of the younger fans at San Diego Comic-Con. "A lot of people watch this show with their kids, which is great. There's really just such a variety of people that enjoy it. We just try and tell stories that everyone will like." David Slack also remembered his Comic-Con experience, "The thing that's so great about it as that so many different people like [the show]. Doing panels and signings, you look out and see little kids, grown-up fans,

teenagers, boys, girls, men, women. Just that so many people are enjoying this despite their 'demographic group.' We were trying to make something everyone would like."

In the end, Sam Register summed it up best. "Marv and George obviously created something that touched us as fans. [...] That's an amazing thing that you can make something like that in a comic book. It had such an effect that we actually really wanted to go back and do it again. So that's very cool."

The quotes from this article are taken from a series of interviews with Sam Register, Glen Murakami, David Slack, Rob Hoegee and Amy Wolfram in 2003-2006. The interviews were conducted by Bill Walko, webmaster of titanstower.com. The complete interviews can be accessed at titanstower.com/animated.html in "Behind The Scenes."

A Teen Titans moody moment, courtesy of Glen Murakami.

PÉREZ FANS AROUND THE WORLD

Alex Garcia — Spain, by way of Uruguay

My name is Alejandro García, but everybody knows me as Alex. I'm originally from Montevideo, Uruguay, but have lived in Spain since 2003. I believe my passion for the Titans and George Pérez arrived the same day I arrived here; I think it was with the "Assault on Titans Tower" story. I always liked super hero teams, and when I saw this new team, with teenagers (I was only familiar with Robin) it got my attention inmediately. What I liked most was the incredible art; so detailed... the page compositions, the fighting sequences and the final moment... they were all great! After that, I wanted to have all the previous issues and the new ones. I remember running to the comic store every month to buy a new issue. It was so exiting read the *New Teen Titans*. And the stories were becoming more exiting month after month. It was the same with the art: Pérez improved with each issue to the point where we could perfectly distinguish the Titans without their masks. That was so incredible... no too many pencillers are capable to do something like that these days. Stories like "Who is Donna Troy?", "We are Gathered Here", "A Day in the Lives", and "Runaways" are some of my favorites. I remember them because they have an emotional impact. Wolfman and Pérez marked these stories permanently upon us during our childhood / adolescence.

With the *Titans* I discovered a great artist, all of whose work I follow, regardless of whether it's from DC, Marvel or independent publishers, and I'm always looking to find out what his next work will be. I really like everything he has done throughout his career, but I especially like his work at DC. *Crisis* was amazing—the whole DC universe drawn by Pérez. It was one of my childhood dreams come true. His *Wonder Woman* was such an innocent and a warrior at the same time. His second run with the *Titans* was great too. From Marvel I really enjoyed his second run on the *Avengers*. The art was breathtaking. Pérez took a new step in the evolution of his art with that title. *Future Imperfect* was amazing too, and finally *Crimson Plague* was a feast for the eyes. It was disappointing that we didn't get to see it concluded. I also greatly appreciated his work for CrossGen, allowing us to see all his versatility… Is there anything that Pérez didn't draw well?

I've always enjoyed drawing and Pérez's art was an inspiration to me. I spent a lot of time scrutinizing his drawings and trying to imitate his style, but obviously that is impossible. Pérez is always evolving and improving... it is impossible to match!

Alex Garcia's rendition of George Pérez and Marv Wolfman's Titans.
Alex is available for commissions. Contact Marcus at baringer@gmail.com to forward queries to him.

GEORGE PÉREZ GALLERY

And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery. Culled from the years, published and unpublished, sketch and rendered drawing... it's all here for your enjoyment! Kicking it off are several treasures from the collection of Eric Sellers.

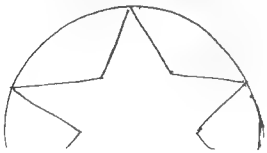
A big Titans fan, Eric commissioned several headshots of the various Titans over the years, including these more recent members.

Duela Dent, the inimitable Harlequin... er, I mean, Joker's Daughter.

Here we have Amon Tomaz, otherwise known as Osiris.

Amy Allen, a.k.a. Bombshell

Leonid Kovar, Russia's own Red Star, has been with the Titans for several decades already.



Eddie Bloomberg is Kid Devil.

Megan Morse hails from Mars, and is known as the Titan Miss Martian.

Titans Little Barda (above) and Power Boy (right) both hail from Apokalips.

Luke O'Brien takes after his famous father, as Offspring.

The Titan named Molecule met his end in the Terror Titans *miniseries... or did he?*

Roy Harper in his original Speedy costume.

Rose Wilson takes after her father, Deathstroke, as the new Ravager.

Zachary Zatara lights up the stage as both a Titan and a performer.

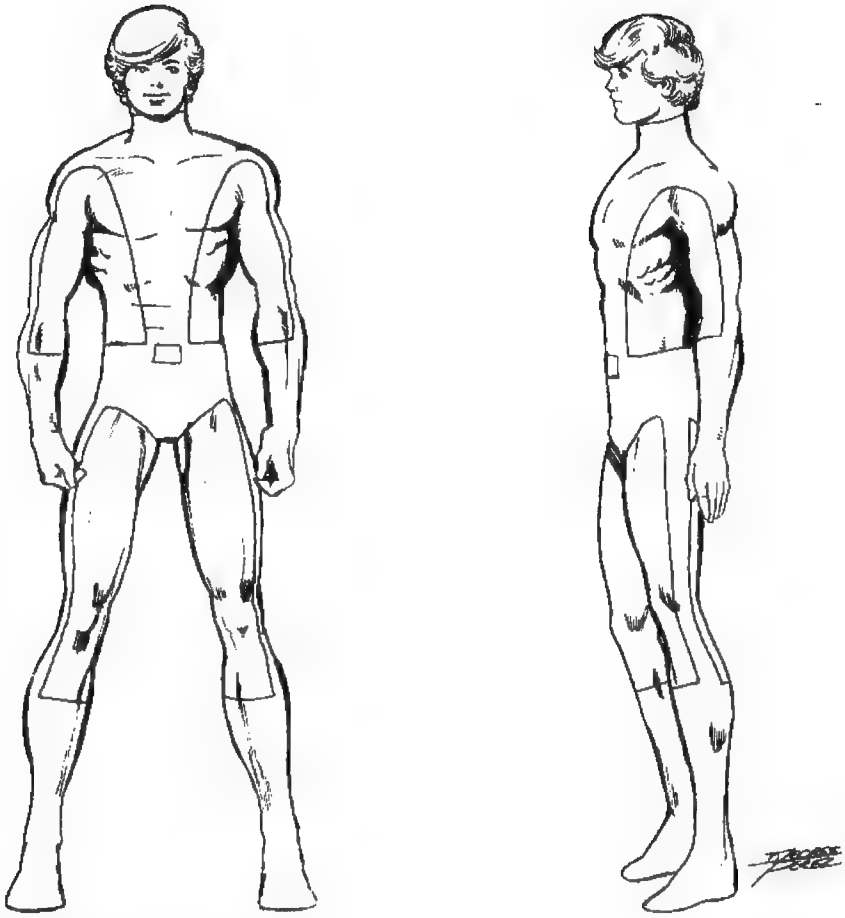
It looks like one of Slade Wilson's dreams came true in this special commission piece that Chris Caira provided. We even considered this image for the cover at one point...

Line art for The Brave and the Bold #8, page 4. Inks by Bob Wiacek.

Line art for the rarely seen Titan Talk #6 (1984).
Later used as a promotional image in DC Comics.

Garth, the Titan known as Aqualad and later Tempest, looks forward to smooth sailing ahead.

Some artists put an indeliable mark on certain characters. Undoubtedly, George Pérez has created the definitive versions of Donna Troy, as seen in this recent commission.


CHANGELING
REAL NAME: GARFIELD LOGAN
HT: 5'7" (THE SHORTEST MALE TITAN)
(WHEN RAVEN IS IN HER CAPE, GAR IS THE SHORTEST OF THEM ALL)
(IN THE TITANS SERIES, ROBIN IS THE SECOND SHORTEST AT 5'9")
(KID FLASH IS 5'10")
BODY LANGUAGE: HE IS USUALLY CLOWNLIKE, OFTEN REACTS WIDE-EYED AT OTHERS' FEATS
OGLES WOMEN AND IS OFTEN IN THE GUISE OF A SMALL ANIMAL WHEN WITH THE TITANS

Apparently George drew turnarounds of all the major characters when The New Teen Titans *was first launched. This may have been used for a scrapped toy design or cartoon concept.*

Superboy bursts through chains in this drawing from 2009 in this homage to the classic Neal Adams Superman image "Breaking Through Chains."

Original art from a promotional poster from 1982.

The next six pages of headshots are from the collection of Bill Walko

GEORGE PEREZ
09
GEORGE PEREZ
09

BEST.
GEORGE PEREZ '09

GEORGE PEREZ
'09

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GEORGE PEREZ '04
R

GEORGE PÉREZ '09
BEST,
GEORGE PÉREZ '04

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GEORGE PÉREZ '04
BEST,
GEORGE PÉREZ '04

INTERVIEW WITH J.T. KRUL

by Eric Sellers

J.T. Krul received a B.A. from Michigan State University in Film and Video Production before heading west to Los Angeles in 1996. After working in television, he broke into writing with Marvel Comics on X-Men Unlimited *and* Spider-Man Unlimited, *following that with work at Aspen on* Fathom *and Soulfire. In addition, he is launching his creator-owned* Mindfield *at Aspen. At DC, Krul has worked on* Blackest Night: Titans, Teen Titans, *and* Black Lantern Green Arrow. *He is currently writing both* Green Arrow *and* Teen Titans.

ES: What was your first exposure to *New Teen Titans* and the artwork of George Pérez?
JT: Many of my first tastes of comics in general came from an uncle of mine and his stash of comic books. Included in that collection was the second issue of *New Teen Titans* with Ravager (Grant) on the cover.

ES: Do you have a favorite story or issue of *New Teen Titans*?
JT: I still think "The Judas Contract" is near perfect. A great story and one of the best betrayals in comics.

ES: Do you have a favorite *New Teen Titans* character?
JT: That's tough. I like them all and for different reasons, but you can't get much better than Robin/Nightwing. He represents everything we want to be—young, tough, smart—living up to his potential, dealing with tragedy and learning from it. Plus, he's following in Bruce's footsteps, but appears capable of doing an even better job—at least a better job at maintaining a sense of normalcy in his life. Plus, he had Starfire.

ES: You have written some well-received Titans projects. What is about these characters that appeals to you?
JT: Everything. Their history; who they are as heroes; who they are as people. They've all faced adversity, encountered their own demons, and they are still standing. They each have their mentors, older counterparts, but they are forging their own path—being a team on their terms. And like most characters, they are all in development. It's like they have this vision of who they want to be in the end—what kind of hero and person they want to be—and they are trying to get there. Isn't that what we are all trying to do in our lives? Figure out who we are and who we will be?

ES: You had the good fortune to have a George Pérez *New Teen Titans* homage cover on *Blackest Night: Titans* #3 that you wrote. How did you feel the first time you saw that cover?

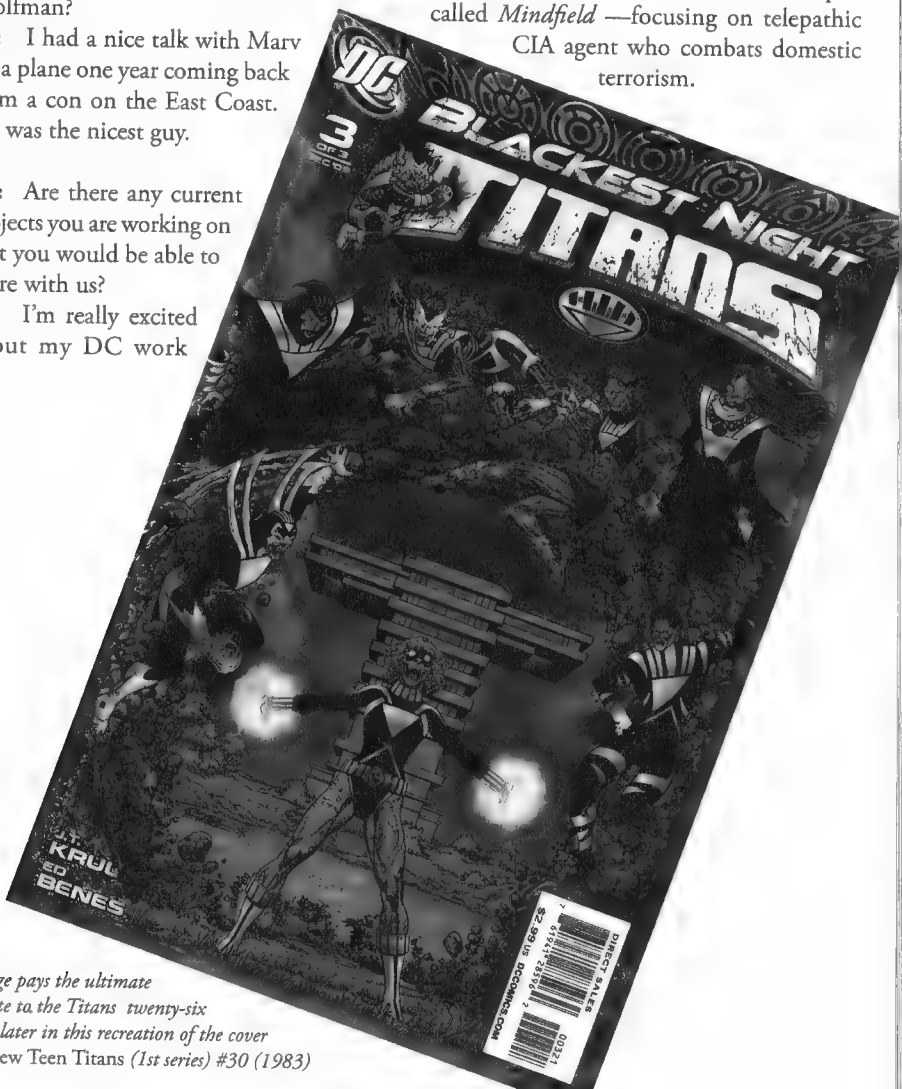
JT: It was amazing. I couldn't have imagined a cooler cover for the book. It was especially gratifying because I met George right after they released the image. We were both at the Baltimore Con. I got to introduce myself, tell him what I big fan I was, then personally thank him for drawing the cover. It's was a special con moment for me.

ES: Have you ever met Marv Wolfman?

JT: I had a nice talk with Marv on a plane one year coming back from a con on the East Coast. He was the nicest guy.

ES: Are there any current projects you are working on that you would be able to share with us?

JT: I'm really excited about my DC work currently underway. *The Rise of Arsenal* miniseries is finishing up, and the new *Green Arrow* title launches in June. And, DC just announced that I'll be writing *Teen Titans* later on in 2010. I've also been writing with Aspen Comics for years now and am working on the current volume of *Soulfire*, a futuristic tale of magic returning to a world of technology. Plus, I am premiering my first creator-owned project in June with Aspen called *Mindfield* —focusing on telepathic CIA agent who combats domestic terrorism.



George pays the ultimate tribute to the Titans twenty-six years later in this recreation of the cover for New Teen Titans *(1st series) #30 (1983)*

For a change of pace, Pacesetter *is proud to offer you two Titanic puzzles by Jeff Streeter. Answers on page 72.*

Members and Hero Guests

S P E E D Y J L R I G A U Q A
L R R W A S S J E R I C H O O
I O I N O T T O D D D W A T V
L B F R A N C E S K A N E H A
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J N T E K G N I W T H G I N G

Aquagirl
Aqualad
Azrael
Changeling
Chris King
Cyborg
Danny Chase
Justice League
Kid Flash
Kole
Lightning
Lilith
Nightwing
Omega Men
Robin
Robotman
Speedy
Starfire
Terra
Thunder
Vanguard

VILLAINS

I H I V M A M M O T H G I L R O T C O D
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C I E T E R R A V I D O G I Z M O T N Y

Behemoth
Blackfire
Brain
Brother Blood
Cheshire
Confessor
Deathstroke
Disruptor
Doctor Light
Doctor Polaris
General Zahl
Gizmo
Godiva
Gorgon
Gorgonn
Hammer
Harpi
Houngan
Jinx
Madame Rouge
Mammoth
Mento
Monsieur Mallah
Neutron
Phobia
Plasmus
Prometheus
Psimon
Pteradon
Puppeteer
Ravager
Scirocco
Shimmer
Sickle
Terra
TouchNGo
Trident
Trigon
Twister
Warp
Wildebeest

PÉREZ FANS AROUND THE WORLD

Tarcisio Aquino — Brazil

Like every eight year old little boy, I used to watch cartoons as soon as I came home from school... shows like *Thundercats, Silverhawks, Smurfs*, and so on. But my favorite were the shows that grouped a bunch of heroes together, like *Superfriends*, for example.

One day, after watching *Thundercats*, I asked my grandmother for some money because I wanted to buy a "gibi" (what we used to call comic books, here in Brazil, at that time) of that cartoon. So, I headed off to the comic book store, sure that I would bring home a *Thundercats* issue. Once I got there, what met my sight was a comic book that showed a beautiful girl in red on the cover. Behind her I could see Robin, Speedy, Aqualad and Hawk... though I didn't know their names at the time. Who were these heroes? I knew Robin, but the others were new to me. That was my first experience with DC Comics. Though I knew who characters like Green Arrow or Batman were, I could never imagine, at that age, that there would be an entire universe for those characters... let alone a multiverse!

So, I had to make a decision: *Thundercats* or *The New Teen Titans*. Easy! Once I chose *Titans*, I was amazed with the script and with the characters. Though the cover was by George Pérez, the issue was drawn by Eduardo Barreto, whose art I really loved. As soon as I arrived home, my brother-in-law saw it and said me that he owned a lot of comics. So, he brought me to his house and introduced me to that world. There were a lot of comics like *Tarzan, Phantasm,* and *The New Teen Titans*. It was amazing!

The first story I read was "Who is Donna Troy?" Although I really liked the art of Eduardo Barreto, the artist of this issue transported me to another world: George Pérez. How was it possible that someone had the ability to define a character so perfect—almost real? The art was real and strong. Pérez was able to make a boy fall in love completley with comic books. And here I thought comics were just Disney and Looney Toons... kid stuff!

I wanted to get all all the back issues I could find. With the help of my brother-in-law, I did just that. In collecting, it became unbearable to have to wait for the next month to meet my Titans friends again. The writer, Marv Wolfman, amazed me with his scripts... mature scripts that made me feel that I could almost be there, with the characters. And Pérez, of course, could make that look so real.

The New Titans are, for me, a family. They are not just characters in a comic book.

I blame Wolfman and Pérez that I suffered with each one of them when something bad happened to them. And how was this possible? Pérez is, for sure, a master at doing what he does.

The day of my discovery, I was a common boy who used to play with his friends and brothers; who tried to date little girls, and who attend the school every day. But that night, I had to read the *Titans*! I had to talk with Donna, Joey, Kory, and the others.

It is my intention wit this article to not just write about my affection for the characters, but to applaud the work of the master, George Pérez. Because of his work, I dreamed of being a comic book artist. I memorized the faces of each character as they went through their adventures and dramas. Who hasn't fallen in love with Donna or Kory? Who hasn't admired Dick or Joey?

After a hiatus of some years, when he was replaced by Tom Grummett, Pérez came back to the title to give us the definitive history of Donna Troy. The art—and story—was amazing! George was incredible, able to do the impossible: always improving his art! Perfection, details... X'Hal! It was such a pleasure to see the duo working together again.

As time went by, my time was taken up with other responsibilities like University, for example. At that time, the Brazilian publisher licensed to publish the *The New Teen Titans* issues in Portuguese had to cancel the book. I could not read my *Titans* anymore! However, like I used to do in my childhood, every night, I did read some of the incredible older issues and other books, like *Crisis On The Infinite Earths*.

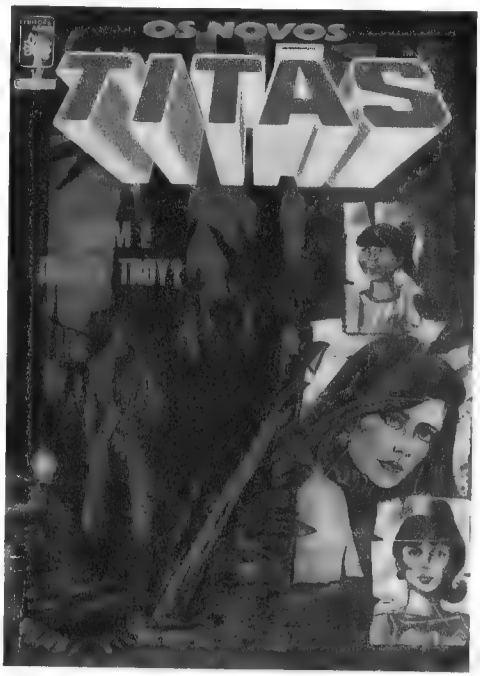
The Internet was getting its real "boom" of pupularity at the time I became a physical therapist. With the 'Net came access to everything that was happenning to our Titans. A new publisher could bring back Portuguese translations to the fans. Although Wolfman and Pérez were no longer the creative team, the legend already was created and its lecacy spread. Following this legend and the steps of my buddy Bill Walko, I decided to create a site/blog similar to *titanstower.com*. In this way *Torre Titã* was born, becoming a great success between the Brazilian fans.

And what has this to do with Pérez? Without him, I believe that this big part of me—Titans fandom—would not exist. I mean, he helped to recreate the *Teen TItans* and even influenced my own behavior in dealing with family, friends, and loved ones.

I would like to thank the master for making my childhood so rich and exciting.

Not long ago, my friend Marcus gave me something that I will always treasure: *George Pérez: Storyteller*, autographed by Pérez himself. It was surreal! Was it real?

Yes, it was!



Novos Titãs *#16 (Editora Abril - 1987)*

INTERVIEW WITH JAMAL IGLE

by Jeff Streeter

Jamal Yaseem Igle has worked his way up the ranks from an intern at DC to a successful penciling career. He has been editor, art director and animation storyboard artist for numerous companies. Jamal is the co-creator of the comic book series Venture, *along with writer Jay Faerber, published by Image Comics. His detailed pencils have graced books such as* Supergirl, New Warriors, G.I. Joe, Green Lantern, Crime Society, Nightwing, *and* Firestorm The Nuclear Man. *In addition Jamal is an active volunteer with the Museum of Comic and Cartoon art, as well as a guest lecturer on the subject of comics and animation, and a former instructor at the Art Students league of New York. Jamal is married to Karine and father to Catherine.*

JS: How did you get your start in the comics field?

JI: Well, my first industry related job was as an intern at DC Comics back in 1989, but I didn't become a working penciler until 1993 for Majestic Entertainment. However I should note that my first published work to see print was also for DC Comics in 1994. I drew eight pages in an issue of *Green Lantern*.

JS: How did you discover *The New Teen Titans* comic book?

JI: I was in Junior High School and there was a coffee shop/candy store that sold comics that I would walk past every morning. It was a bit of a hike to get to school at that point but I would save my bus fare to spend on myself. The first Teen Titans was *Tales of the Teen Titans* #48 where they fought the ReCombatants. Of course at that point I didn't know who the DNAgents where so I didn't get the joke. Then I started to get the back issues later.

JS: What do you think it was about *New Teen Titans* that made it so successful?

JI: Other than the *X-Men*, there weren't really any books featuring younger characters so I think that was one factor. Kids, who in those days were the primary market for comics, were really able to relate to them. I think Marv took a lot of notes from the Marvel school of writing in giving them real problems and real personalities. The thing is, it was well written and beautifully drawn and in comics that really is the biggest selling point, no matter who the characters are

JS: Do you remember the first time saw George Pérez's artwork?

JI: I wasn't consciously aware of artists until I was a bit older so the first of George's work that I probably recognized as his was *Crisis on Infinite Earths*.

JS: Have you ever met Marv or George?

JI: I've worked with Marv on during his run on *Nightwing* and talked a few times,

I've had more interaction with George over the years through conventions. They're both gentlemen; lovely human beings.

JS: Did *The New Teen Titans* influence you in your comic book career in any way?
JI: I think George was more of an influence on me as an artist. I've always admired the level of detail in his work and the grounded feel he brings to his characters. "The Judas Contract" is one of my favorite runs of any series.

JS: Who was your favorite character in *The New Teen Titans*?
JS: I had two actually. Robin/ Nightwing of course but I was also a fan of Changeling. I just thought he was a fun character, but as I got older and realized what they were doing with him, I saw that there was this hidden layer of tragedy that ran through his personality. A lot of writers miss that idea with Gar Logan.

JS: What was your favorite issue of *The New Teen Titans*?
JS: Like I mentioned, "The Judas Contract" is my favorite storyline so of course my favorite issue is *Tales of the Teen Titans* #44, the reintroduction of Dick Grayson as Nightwing.

JS: You did two issues of the current *Teen Titans* series. Did you enjoy working with the characters? Do you think they have the same potential as the Wolfman/Pérez team?
JS: I did actually and I was hoping, at the time, to be able to do more but my schedule just couldn't bend. I think it would have been fun to be the regular *Teen Titans* artist. Do I think they have the potential? Yes, with the right combination of a writer who understands what made *The New Teen Titans* work. It was a combination: you had action, but it was fed out of the personalities of the characters and their interaction with each other. None of the current Titans have a life outside of being a Titan. The last writer on the book who attempted to bring that back in was Sean McKeever and I haven't really seen that explored in awhile.

JS: Do you think you would ever return to those characters?
JI: You never know. I've learned to never say never when it comes to my career.

JS: Are there any new projects you are working on that you would like to share?
JI: I'm just working on *Supergirl* at the moment and we just started a new story arc called "Who is Supergirl?" where we introduce a new Bizarro Supergirl and they're teaming up for an adventure on Bizarro World.

Igle's Titans, from the pages of Supergirl.

INTERVIEW WITH ART BALTAZAR & FRANCO AURELIANI

by Jeff Streeter

Art Baltazar started making comic books with the his self-published comic book, The Cray-Baby Adventures. *Since then, he created other comics such as* Gyro-Man, Captain Camel & the Space Chicken, Jimmy Dydo, Lunar Lizard, Meteor Mite *and* Patrick the Wolf Boy, *and had a monthly comic strip in* Disney Adventures Magazine *called GORILLA GORILLA! He is currently the artist and co-writer of DC Comics' Eisner Award winning all-ages comic* Tiny Titans. *Baltazar and Aureliani also currently co-write DC's* Billy Batson and the Magic of Shazam!

Franco Aureliani currently resides in Nueva York with his wife and son in a warm ranch style house with white picket fence. He spends most of his time in his Batcave like studio and emerges occasionally to yell at people and stuff. He is the creator artist writer of Weirdsville *and the co-creator and writer of* Patrick the Wolf Boy. *He has also been know to write paint or draw other things. His car needs a new muffler and he's always asking people if they would like to pose for him. People usually get mad at this (or get the wrong impression) and hilarity will ensue as a fight will usually break out. So if he asks you to pose for one of his drawings... be nice.*

JS: How did you get your start in the comic field?

AB: I went to school to become an artist. Once graduating I tried to get work, but no one appreciated my style. I was advised I should probably be drawing cartoons. In 1994 I started publishing my own comic, *The Cray-Baby Adventures.*

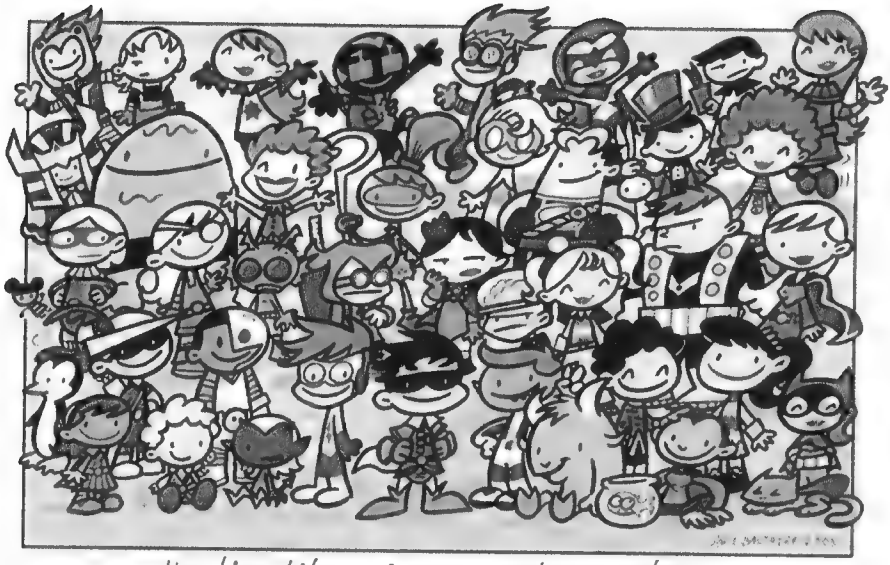
FA: I started by drawing realistic stuff, but it was hard to find work. I ended up trying to do my own book, and found that if I did cartoons, I was much faster. I thought it was important just to have my name out there.

AB: I met Franco at a show in 1998. We were seated next to each other. I liked his stuff and he liked mine. So I was like "You want to draw together?" and was like "Sure." So we started drawing comics together. We would get together to draw and throw around ideas. We have a huge treasure chest of ideas!

Most recent photos of Art Baltazar (left) and Franco Aureliani (below).

JS: How did you discover *The New Teen Titans* comic book?

AB: I've always loved comics. That's why I went to art school and tried to get hired in comics after



the tiny titans of sidekick city elementary

I graduated. The first issue of *New Teen Titans* that I picked up was issue #4. It was the story where the Titans fought the JLA. It was the first time I had seen Zatanna, and I wanted to know what she was all about. I was also fascinated how they matched the heroes up. I mean Robin vs. Batman and Flash vs. Kid Flash were obvious, but Cyborg vs. Green Lantern? Who was this metal guy? He wasn't a Green Lantern Jr... Once I got the issue it was the story that hooked me. Then every time I was able to get to a bookstore, I looked for another issue. I think I got issue 7 then 12 and so on.

FA: I've been a comic fan forever too, but for me it was always the Superman and Captain America stories that I loved. My first issue of *New Teen Titans* was issue #13, the one with Robotman all tied up on the cover. That cover art was fantastic and was my first exposure to George Pérez. The story was awesome and wrapped comic history with Beast Boy and the Doom Patrol with these new characters in the Titans. It reintroduced old villains but everything was fresh. I was hooked. Problem was, there weren't any comic book shops in those days, so I got my collection sporadically at the local drug store. It was always hit or miss.

AB: First and foremost it was George's artwork that would bring me back. You've seen it. That man is amazing! But then you need a story to back it up. I remember seeing an issue of the *X-Men* with Kitty Pryde on the cover. She was all scratched up. But I needed more than a cover, I needed a story to bring me back. Aw Yeah! They should just print that issue over and over again every month. *The New Teen Titans* were like that.

JS: What do you think it was about *The New Teen Titans* that made that series so successful?

FA: Easy. George and Marv. They did such a good job of making the reader easily identify with each character. The story and artwork just sucked you in. I mean think about it. They put together a series that outdid the *X-Men*. The *X-Men*. I mean here is this little

title that no one knew would take off like it did, and the next thing you know, they're so popular that there's a team-up story with the X-Men.

AB: Aw Yeah! I loved that story! They should print that one every month!

JS: Did you have a favorite *New Teen Titans* character?

FA: Robin for sure. I think mainly because everyone knew who he was.

AB: I liked them all. I think I'd pick Robin (and later Nightwing). But I also liked Kid Flash and Raven, especially when they were in a relationship. That was cool.

JS: Did you have a favorite *New Teen Titans* storyline or issue?

AB: I think it would be that first one I picked up, #4, where they fought the Justice League. I mean, Robin beat Green Lantern with his cape. It doesn't get more awesome than that! I also liked when Donna Troy got married.

FA: For me it would have to be the Terra storyline. I was completely devastated by it. That shows you how great that comic was—it had the power to devastate.

JS: Was there a *New Teen Titans* story that you wish had been told?

FA: Sure, but I'm not going to tell you about it! We have the awesome opportunity to actually write Teen Titans stories, so we can't give anything away. We have a chest full of ideas just locked away and we add to it all the time. DC has been really great in giving us our own control over our books. Like over in *Billy Batson and the Magic of Shazam!*, we went to Dan Didio and said wouldn't it be cool if Freddy Freeman actually became Black Adam Jr. instead of Captain Marvel Jr? Dan was like, "I never thought of that!" and, that's the arc we just got through. We have a full file of brainstorming ideas that we pull from all the time.

JS: What's it like working with these characters in *Tiny Titans*? Do you feel you have to do research on them?

FA: We just write them. We've been fans of these characters forever, so we feel we know what their personalities are and what stories they've been in. Art has amazing recall and remembers all the storylines.

AB: Aw Yeah!

JS: How did *Tiny Titans* come about?

AB: That was all Jann Jones. To be honest, at the time I didn't even know who she was. I had seen her at conventions and knew she was a fan of our *Patrick the Wolf Boy* stories. At one convention she approached me and asked if she could have my email because she thought I would be good for a project she was working on. She emailed me with a number to DC Comics. I called and they offered me a job to do a Teen Titans book for kids. I had no idea she worked at DC! I was like "Aw Yeah, Man!" So we set up the meetings. In the meantime she spoke to Dan Didio who went right out and bought all of my previous work. When I met with Dan he said he had read everything I did, but noticed this guy Franco was always credited too. He said who's this "Franco." I said he's my writing partner, and Dan said "Ok, we'll hire him too." Craziness! I'm doing what I love and it was just handed to me!

FA: I actually get to do two things I love. Art does the comics full time, but I have a daytime job. I'm an art teacher at a high school. I love teaching kids, and I love the comics we're making. Everyone asks why don't I give up one to concentrate on the

other? Most people are lucky if they find something they really enjoy doing. I found two things and am lucky enough to be able to do both. Why would I change that?

JS: Have you ever met George Pérez or Marv Wolfman?

AB: Aw, Yeah! That's kind of a funny story. I first met George in New York at our first DC Dinner. We didn't know anyone. Dan Didio came up and grabbed me and said there was someone I definitely had to meet. He dragged me over to this other table, which I later found out was the "Titans" table. Seated there were George and Marv and a bunch of the current folks working on the book. They were all great and were very open to the idea of *Tiny Titans*. I was thrilled to be meeting my childhood idols.

FA: And I missed it all. I had gone to the bathroom and when I got back Art was like "You'll never guess who I met!"

AB: But then we met up with George again the next day at the New York Comic Con. We had already been working on the book art and I had some designs with me. Did you know that my design for Beast Boy was originally his purple and black one that he had in the cartoon? George is always so open and friendly and he loved the designs. But then we got to Beast Boy and he asked why Gar wasn't wearing the red and white costume that he had designed. And that's what Beast Boy has been wearing ever since!

FA: We've been able to meet with both George and Marv since the book's been out and both of them have told us they love it!

JS: Are there any upcoming projects you want to share with us?

FA: Oh yeah, we've got some good ones! But we wont share. Remember that brainstorming file? It's locked.

AB: Aw Yeah, we don't want to give anything away. But I will tell you we're working on a *Tiny Titans* story where the hot guys (you know: Kid Devil and Hot Spot) take a trip to the center of the earth! We also have a collection of Super Pet stories being collected as a book to sell at bookstores. Penguin books is publishing *Tiny Titans* stories that way as well. It's a great way to reach the kids. Parents are more likely to go to a bookstore than a comic store. We're really excited about that.

JS: Thanks guys! To the readers: Be sure to pick up *Tiny Titans* and *Billy Batson and the Magic of Shazam!* every month, and go visit Art and Franco's table as they do the Comic Con circuit! You can see everything they're working on at *www.blindwolfstudios.com.*

Cover art from the Free Comic Book Day giveaway edition.

COMING FULL CIRCLE

by Ron Marz

Ron Marz is well known for his work on Silver Surfer *and* Green Lantern, *as well as* Batman/Aliens. *At Dark Horse Comics he created* Samurai: Heaven and Earth *and various Star Wars comics. He has also done work for Devil's Due Publishing's Aftermath line, namely* Blade of Kumori. *While writing* Green Lantern, *Marz wrote the "Emerald Twilight" storyline, in which the character of Hal Jordan was turned into Parallax in order to make way for a new Green Lantern, Kyle Rayner. Marz's more recent works includes a number of Top Cow books including* Witchblade *and* Artifacts, *and an upcoming* Cyberforce *relaunch. For DC, he has written* Ion *and* Tales of the Sinestro Corps Presents: Parallax *and* Tales of the Sinestro Corps Presents: Ion, *two one-shot tie-ins to the Green Lantern crossover, The Sinestro Corps War.*

George Pérez was the first comic artist I recognized as an individual. The first artist that made me realize, "Hey, actual people draw these things, and some of them are better than others." Pretty revelatory stuff for a ten-year-old.

I have no real memory of how issues of George's original *Avengers* run made their way into my hands. I only remember that I loved them, and a biggest part of that love was the gloriously detailed art by this Pérez fellow in the credits. *Avengers* was the first comic I collected, all due to George. I stuck with Avengers even after George left, and dabbled in *X-Men* and a few other Marvel titles.

George was also the reason I latched onto my first DC book, which was, of course, *New Teen Titans*. You have to understand that at this time, I was just picking up books at super markets or convenience stores. I had no idea that such a thing as a comic shop even existed. So if I didn't stumble across it on a spinner rack, I was blissfully unaware of it. For a dyed-in-the-wool Marvel kid like me, DC books made no impression. I didn't even glance at them … at least until a familiar art style jumped out at me from a convenience-store magazine stand. It was George on *Titans*, a few years into the run. That chance encounter opened up a whole universe to me, literally. George had practically introduced me to the Marvel Universe, and a few years later, did the same for me with the DCU.

Flash forward quite a few years to 2001. The universe has aligned in some inexplicably magical way, and I've been writing comics for a living for a decade. I'm working for an upstart new company—CrossGen—that has attracted a lot of established creators. One of them is George Pérez. George's first assignment for CrossGen is an issue of *CrossGen Chronicles* based on my *Scion* book. And I'm writing it.

It was truly one of those pinch-yourself moments. *CrossGen Chronicles* #2 remains one of my favorite issues I've ever written, both for the stunning pencils George turned in, as well as the sense of coming full circle. I was fortunate enough to work with George on a *Mystic*-based issue of *CrossGen Chronicles* that also looks just amazing.

I think every writer in comics has a list of "must-work-with" artists tucked away in his head. George was certainly at the top of my list, and I feel blessed to have placed a check mark next to his name. But more than that, I feel blessed to be able to call George Pérez my friend. It's always a pleasure to find out that someone whose work you admire is an even better person—always making time for fans, always donating his time and talent to causes like Hero Initiative.

I bumped into George at the cocktail hour at last year's Harvey Awards, and we got to chat for almost an hour before the ceremony began. Sure, we talked a bit about comics, but we talked about each other's lives: my horses, George's theater pursuits, and of course those crazy shirts of his. I wished I had a time machine, so I could go back and tell the ten-year-old me what he'd be doing in a few decades.

cover art pencils from *Crossgen Chronicles* #2.

If you enjoyed the art of Alex Garcia, you will be sure to enjoy Marcus Mébès's new book, **RATS! and Other Frustrations.**

RATS! is a collection of three short stories and two poems, featuring stunning art in "George Pérez" style by Alejandro Garcia. From the "Twilight Zone"ish

title story, to a fairy tale, to a surprising retelling of the "Beowulf" saga from the viewpoints of a Civil War soldier and a Caddo Indian, this collection is sure to bring enjoyment and provoke you to think hard about how people treat each other. As with *PACESETTER*, just go to Lulu.com and search for "Rats Mebes" and you're ready to go!

Members and Hero Guests

S	P	E	E	D	Y	J	L	R	I	G	A	U	Q	A
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NTT VILLAINS

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TALKIN' TITANS

by Rich Bernatovech and Jeff Streeter

The following is a discussion Jeff Streeter had with Rich Bernatovech, Production Manager at the New York Times *and previous member of the* TitanTalk *group—a group of* New Teen Titans *fans that formed back when the title was being published. The group gained the attention of George Pérez back in the day…*

Through his Drumfish Productions, Rich is the writer and publisher of such titles as Sentinels, Neverminds, *and more. You can follow his work online at http://drumfishproductions.blogspot.com.*

One of the first comic books I ever read was *The New Teen Titans*. I was twelve years old and it was the issue that introduced Terra. I was hooked immediately.

At first, it was mainly because of the art. I was drawn to George Pérez's dynamic storytelling and character designs. I'd stare at all the little details he put into everything and be amazed. Then it became about the characters. George and co-creator, Marv Wolfman, put a lot of thought and emotion into their creations. It's something that's missing in most comics today, but at the time, no one did it better.

My favorite character quickly became Raven. I loved the story behind her and the fact that at any moment she could lose control. She formed the team, but at the same time, she was the most distant among them. I also found her powers unique and interesting. And later, when she did truly become her father's daughter complete with red skin and four eyes, it was my favorite Titans story ever.

Luckily for me, I happened to hear about an APA (Amateur Press Association) called *Titan Talk* that had just started up. *Titan Talk* was published bi-monthly and focused solely on the Titans. Members of the APA would write or draw stories, review comics or correspond and comment on other member's work. It was a training ground for many comic creators including Rob Liefield, Devin Grayson, Hank Kanalz and Jay Faerber.

I signed on quickly and was able to join the group and become a member (their youngest at thirteen). For the next few years, I contributed fan art and stories to the club and was guided in my abilities by the group's

Rich proudly displays his wares at various conventions around the country.

enior members. For a kid who longed to write and draw his own stories, it was an incredible source of training and feedback that I couldn't have gotten anywhere else (this was the '80s after all and there was no internet yet).

To my surprise, George had been getting the issues of *TitanTalk* all along and routinely made phone calls to members of the APA. I admit that I didn't even believe it was him when he called me the first time. But it was the real deal. I can't think of any other comic artist who goes that out of his way to support his fans as much as George does. It meant a lot and over the next few years, I got more comfortable talking to him and getting feedback and advice. He'd also give us hints to future storylines, which was total fanboy heaven. It all culminated in an afternoon at George and Carol's house when he invited a group of east coast members to his home for lunch. I still remember that day perfectly. We even got to see about 70 pages of the (about to be released) Titans graphic novel, *Games*. It was amazing.

Rich commissioned George to draw his

For TitanTalk *#50 in 1990, all the members and George Pérez contributed to a jam cover. Here we have Rich's contribution Flamebird alongside George's Nightwing.*

Sentinels in their original incarnation.

It was around that time that I went off to college and my comic habits changed a bit. George and Marv were no longer on the *Titans* and though I continued to buy the title, the *Titans* were never the same. It was missing that special something that they had put into it for all those years. I decided to move to NYC and even though I was no longer involved with *TitanTalk*, I still kept in contact with fellow member and friend, George Gustines. It was through him that I got my current job at the *New York Times*, where I'm now Production Manager.

When 9/11 happened, like most people, it greatly affected me and I found myself trying to remember what it was that made me happy again. Of course it was easy to think of the *New Teen Titans* and the incredible stories George and Marv had done. Why had I not tried to be involved in comics like I always dreamed I would be? Life got in the way, I guess. But I decided then that I wanted to finally try to do my own comic.

I recalled how George and Marv obviously loved working on *New Teen TItans*, and how it showed in every issue they did. No matter what the focus of the issue was, it was a great story. Not only because they thought about the storylines and characters, but they also had their hearts in it. It made me believe that you have to completely invest in your characters and know them inside and out. If your stories are based around believable characters and relationships, it makes whatever is happening all the more important and dramatic.

I took that knowledge and developed the graphic novel series *Sentinels* and once again got in contact with George Pérez. When I talked to him it was just like I had spoken to him yesterday even though years had past. He gave me some great advice and I was even able to have him draw some of my characters. And as life would have it, as George was drawing my team, he mentioned it to Marcus Mébes (of *Pacesetter* fame, LOL). Marcus contacted me about my comic and mentioned he had a friend that was an artist and that I should check out his work. That friend was Luciano Vecchio and he immediately became the artist on *Sentinels*.

Basically, I owe a lot to George Pérez. Not just for the years of entertainment he's provided to us all with his amazing art and stories. Not just for being a role model within the comic industry when there are so few to look up to. But also for being the source of how I met some of my best friends and for inspiring me to go after my dreams and create my own comic series.

Thanks doesn't seem to be enough, but still...Thanks, George!

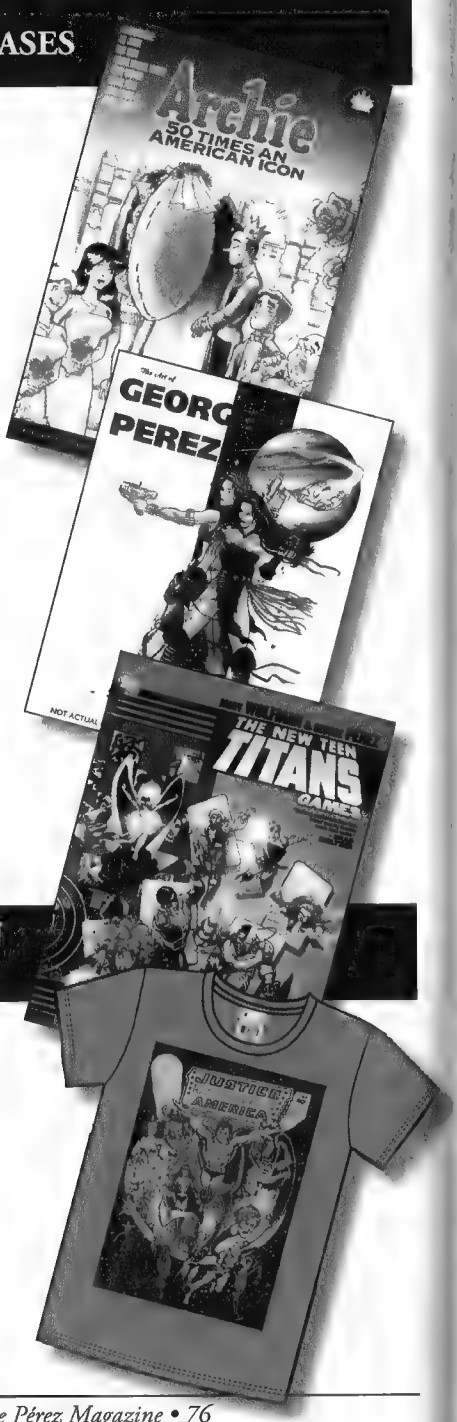
NEW & UPCOMING RELEASES

ARCHIE 50 TIMES AN AMERICAN ICON SC
Jan 2011
$10.00
Archie Comics (archiecomics.com)
/ Hero Initiative (heroinitiative.org)

THE ART OF GEORGE PÉREZ
Feb 2011
IDW Publishing
(idwpublishing.com)

TEEN TITANS: GAMES
Feb 2011
$24.99
DC Comics (dccomics.com)
Comic Book (120 pages)
writer: Marv Wolfman/George Pérez
penciler: George Pérez
inker: George Pérez/Al Vey/Mike Perkins

Justice League of America #317
(Reprint JLA cover #217)
Asphalt T-Shirt Sm-XL $23.99
Due Febuary, 2011.



CONFIRMED CONVENTION APPEARANCES

Megacon
March 25-27, 2011
Orlando, Florida

Pittsburgh Comic Con
April 15-17, 2011
Pittsburgh, Pennsylvania

Dragon*Con
September 2-5, 2011
Atlanta, Georgia

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.

Start your navigation on the 'Net at

www.george-perez.com

(redirects to: http://perez.comicbookseries.info/)

then head on over to ***www.titanstower.com***
(Titans Tower - the most comprehensive Titans resource)

www.theartistschoice.com
(The Artist's Choice - Pérez Art available for purchase)

www.atariage.com/comics/index.html
(Atari Age - Swordquest comics online)

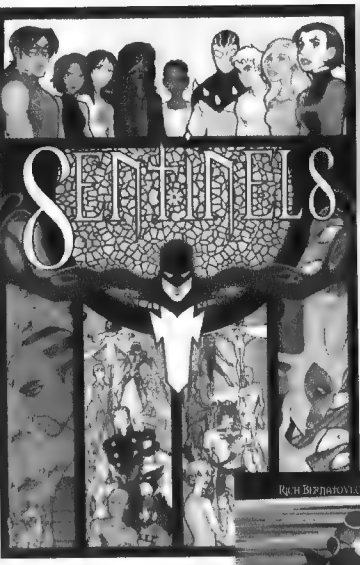
www.fortunecity.com/business/bustwo/354/
(JLA Avengers Port)

www.facebook.com/pages/George-Perez-Fan-Page/385542437272
(Facebook George Pérez Fan Page with regular postings by George himself)

As this magazine continues we will be adding more sites to the list. Please, if you know of any we have not included, e-mail ***tlorenzp@yahoo.com***

NEW AVENGERS ASSEMBLE!
George Pérez was among 100 top artists to assemble for Hero Initiative's Next "Marvel 100" Project

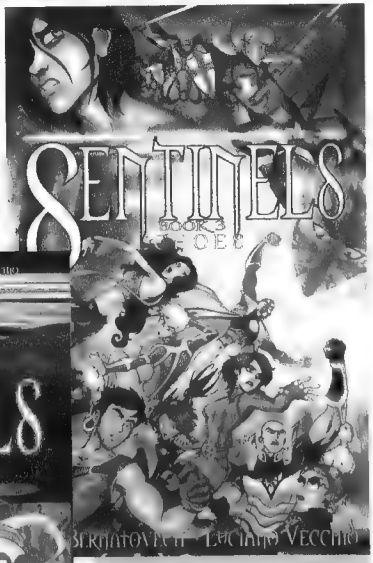
www.heroinitiative.org/NewsDetail.asp?NewsId=247

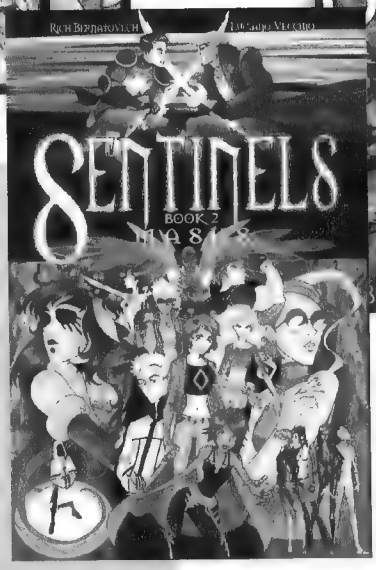


Book 1: Footsteps

Years ago, the superhero team, Sentinels, disappeared. Now, their children have taken their place. Are they destined to meet the same fate as their predecessors? Forces from every angle try to pull the team apart as they find that their greatest challenge might just be living up to the name Sentinels.

By Rich Bernatovech and Luciano Vecchio.
216 pages, black & white.





Book 2: Masks

Following the events from Sentinels Book 1: Footsteps, the Sentinels fight to save former associates from being murdered. Will teaming up with their enemies be enough to stop the mysterious Lightbringer? More secrets and the person behind their problems is revealed!

By Rich Bernatovech and Luciano Vecchio.
216 pages, black & white.

Book 3: Echoes

The events of books 1 and 2 lead up to this volume, Echoes. What has been happening to Templar since his abduction? What on, or under, earth has happened to Gospel? And what exactly does the next generation of heroes have to do with everything? You'll be amazed at how it all fits!

By Rich Bernatovech and Luciano Vecchio.
216 pages, black & white.

Sentinels Book 1: Footsteps, **Book 2: Masks** and **Book 3: Echoes** are $14.95 each, which includes shipping inside the U.S. (outside U.S. shipping will be charged and varies depending on country).

PÉREZ FANS!
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Rich Bernatovech • 802 9th Ave. #1A
NYC, NY 10019
Please make payments to: **Rich Bernatovech**

Released by Drumfish Productions.
Official website: **www.sentinelsonline.com**

Don't forget to check out ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

www.theartistschoice.com
You'll be glad you did!

CLASSIFIEDS

ART FOR SALE. Large collection of original published, unpublished, and commissioned pieces from nearly every series of Titans, along with some other series (Deathstroke, Amethyst, etc.) Will sell individually or in batches. Please contact Marcus Mébes at baringer@gmail.com to inquire.

For ALL things TITANS, the ***best*** online resource for news, archives, art and history is **www.titanstower.com**.
For ALL things PÉREZ the only ***complete*** online resource for news, art and more is **www.george-perez.com**

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Email Tony at TLorenzP@yahoo.com to check availability

Come Join the Fun! Contributors Always Needed!

Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...

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